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THE BRICKBUILDER.

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ADVERTISING.

Advertisers are classified and arranged in the following order:—

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" Terra-Cotta	II and III	Fire-proofing	IV
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Advertisements will be printed on cover pages only.

ACKNOWLEDGMENT.

WE desire to express our appreciation and gratitude for the kindly indorsements of our new departure, which have been so abundantly bestowed upon us by our subscribers.

It would have been quite impossible to make acknowledgment in each instance, therefore we take this method to thank our supporters, and perhaps better, assure them that it will be our endeavor to merit their continued approval.

In returning our thanks, we are not unmindful of that eloquent tribute which has come in the simple form of a "renewal," and it is our hope that to one and all of our friends may come, as a result of some greater effort, that encouragement which has been so liberally bestowed upon us.

THE PUBLISHERS.

ARCHITECTURAL TRAINING.

ARCHITECTURE can to-day fairly be classed as one of the learned professions. In conversation a short time since with one of our most successful architects, the fact was developed that his training previous to starting in business for himself had been limited to less than a year in the office of an architect whose work certainly does not rank among the best, followed by a single trip to Europe. While this, perforce, answered the purposes of a man of undoubted genius, it is surely not enough, if we may judge by the average practitioner,

who feels called upon to devote four years or more to technical training in the schools of this country, several years of hard study and travel abroad, and, in addition, four or five years in an office. The duties and responsibilities of the profession are increasing so fast and are so much in excess of anything that was thought of thirty years ago that, although there are some most notable exceptions, the qualifications of a modern architect are acquired only after long years of training. Professor Ware used to be quoted as saying that an architect did not become of age until he was at least thirty, implying that his architectural childhood extended over a long period of probationary years. We can see nothing but hope in a situation of this kind, for realizing how vastly extended the scope of the architect's possibilities becomes by reason of a thorough preliminary training, taking into consideration also the fact that no one feels we have yet anywhere near approached the meridian of our architectural development, it is a thoroughly good sign that our architects are not only called upon but are willing to devote long years to careful preparation.

THE executive mansion at Washington, while by no means on a par with the residences of royalty or of state executives abroad, is one in which we may at least have sufficient pride to preserve it from injudicious or ill-considered alterations. The action of the Fine Arts Union, of Washington City, protesting against the bill introduced into Congress for additions, to the White House, deserves the cooperation of all who are interested in seeing the direction of our national architecture put in proper hands. The protest of the Union is against "any alteration or addition to the executive mansion being devised or executed without the examination or the advice of an expert commission of architects, landscape architects, and sculptors of national reputation." It would seem almost needless to urge any such protest as this; rather, that no legislator would for a moment dream of following any other course than the one which this protest suggests. But our legislators are not chosen for their artistic perceptions, or at least if they are the choice has been a most unfortunate one in the main, and it is sincerely to be hoped that the White House will not be injudiciously meddled with.

THERE is trouble in the granite market between the workmen and the quarry men, the differences springing principally from matters of compensation. We see it stated in the daily papers that the manufacturers maintain that brick, terra-cotta, and other materials could profitably be substituted for granite if the demands of the workmen were to be conceded. While we are

interested in seeing terra-cotta assume the place to which we believe it is entitled in our architectural development, and while we have every evidence to believe that it has obtained a position where it is not a competitor but rather an equal with other materials, we cannot feel that the loss of granite or any other stone is to be a gain for terra-cotta; but that, in proportion as the labor troubles are adjusted in such a manner as to leave the market free, all the departments of building will be benefited, and there is no doubt in our mind about brick and terra-cotta receiving their full share of orders. The labor troubles seem to be ever with us as a part of national prosperity, and we can only hope that an adjustment may be made between the men and the quarry owners by which the granite workers can keep up with the demand.

THE death of John Ruskin in a way marks the close of a distinct period of development in modern architecture. While only one of the many who contributed to the renaissance in taste which has marked the latter half of the nineteenth century among the English-speaking peoples, the part of Ruskin in the development was a very important one. He was one of the first of modern art critics to realize and formulate the distinction between good taste and merely correct architecture. Like all reformers he carried his beliefs to extremes, and in the honest seeking after the traditions of truth and beauty which have come to be associated with his name he laid down some canons of taste which the calmer judgment of the end of the century has not been inclined altogether to accept. But when we consider the condition of England and America previous to his advent it is not to be wondered that the pendulum with him should have swung to the other side. He was a man of most keen susceptibilities, one with whom taste was *sui generis*, and not in the slightest degree dependent upon somebody else's dictum or example. He thought out his own ideas in direct opposition to the inherited teachings of his generation, and by the freshness and clearness of his ideas, no less than by his marvelous mastery of the English language, he was able to profoundly influence the art thought of the age. Moreover, he was the first of modern critics to fully appreciate the artistic qualities of terra-cotta and brickwork, and although the title of his perhaps best-known architectural work, "The Stones of Venice," does not imply much recognition of burnt clay, his fondness for the color and texture of terra-cotta, for the delicate combinations of brick, burnt clay, and marble, and for the color sense which is so marked a feature of the North Italian work show how strongly the brick and terra-cotta impressed him. The immediate result of the new school of thought and criticism, of which he became the acknowledged head, was in England to bring about a revival of the brick and terra-cotta arts, and one of the most tangible results of "The Stones of Venice" was the development of the possibilities of burnt clay. Ruskin's early writings are associated with the successes of the English potters as well as the terra-cotta artists, and the revival which he was so largely instrumental in starting spread wherever English has been spoken, so that for years the name of John Ruskin was a synonym for what was best and purest in the art of architecture.

The present attitude of the world towards art seems to us a more rational one. We are not carried to the extremes that Mr. Ruskin advocated. We do not feel the need for the deliberate refinement in subordinate details which was such a satisfaction to him, and we look at the matter of truth in design as one of relation far more than absolute fact. We have broadened our scope, enlarged our facilities, and are prepared to study architecture rather than to consider it a gushing effervescence of spontaneity. At the same time, however far we may have departed from the letter of the English reformer's teachings, the spirit is ever with us, and the essence of his works when stripped of the natural extremism which seemed to be a part of every apostolic thought has come to be accepted by the world as typifying our ultimate aims and our highest aspirations. Mr. Ruskin has for years ceased to be an active factor except by his past, and his peaceful death has come at the completion of a life in which his principles were fully explained and during which he was given ample time to work out all his theories.

THE death of the Duke of Westminster removes one more of the notable ground landlords of London who have done so much to develop the possibilities of economic dwelling construction. One of the first attempts in this direction was made by the Duke of Bedford, who selected a suburb a short distance from the crowded portion of London and proceeded, with the assistance of E. W. Godwin, Norman Shaw, and several of the brightest and most progressive English architects, to evolve a town off-hand, building entire new streets, with row after row of cozy, homelike dwellings clustered about a central square given up to a clubhouse, a charming little church, a village inn, and a public library. Our recollection is that all these buildings were constructed of brick and terra-cotta, and the influence of a development of this sort has been felt in a great many ways in different parts of the world, these houses at Bedford Park forming in some respects a model after which several moderate-priced villages have been built. The Duke of Westminster has left an excellent record as landlord and as a citizen of the metropolis, and has been a constant patron of the best phases of English architecture.

BY the death of Paul Sedille France has lost one of the most broad-minded members of the architectural profession. While we would not be inclined to accord the distinction which has been claimed of his being the architectural successor of Charles Garnier, he was a man of strong individuality, and one who was ever ready to take the good from architecture of all countries, in this respect being in marked contrast with most of his *confrères*. A man of large inherited fortune, who had in addition earned a considerable fortune by his profession, he was in a position to assert an independence of mere academic limitations and to influence the realization of his ideas to an extent that the French architect seldom enjoys. He was an aristocrat by instinct and the work which he has left behind him is in many respects some of the most interesting which the latter-day school of French architects have produced.

The Minor Brickwork of the Apennines. Siena.

BY WALTER H. KILHAM.

AS the "accelerated" train winds its leisurely way from Empoli over the red soil of the Tuscan up-



SIENA, GENERAL VIEW FROM CHURCH OF SAN DOMENICO.

lands there is little to indicate the wonderful stores of art treasures awaiting us ahead in the lonely old town on its windy hilltop. Dry, brown, and bare the hills appear in the November morning, dotted here and there with plain and poor-looking farmhouses, until, trundling around a curve in the steady up grade, our narrow car window suddenly shows us a magnificent sweep of red brick wall of tremendous height and studded with towers, swinging majestically away around the slope of the hills above the railway. The train comes to a stop right under these mighty parapets, and seizing our bags and sketching stools we set off, full of anticipation, up the winding street to the town. Just inside the gate one of the finest and oldest industries of the place is put in evidence by a large manufactory of wrought iron, the excellence of whose output is attested by the beautiful torch holders set in the outside walls.

The "Via Garibaldi," by which all good Italian towns are entered, now swings to the left in the regulation manner into the "Via Cavour," and at once it seems as if four hundred years had rolled back, leaving us standing in a street whose architecture and people indicate the time of the Middle Ages. Dark and gloomy Gothic palaces rise side by side with the architectural productions of the golden age of the Renaissance; the narrow and winding street is peopled with the cloaked and slouch-hatted figures of the melodrama, among whom

teams of great white oxen with horns of preposterous length slowly drag loads of produce over the stone pavement.

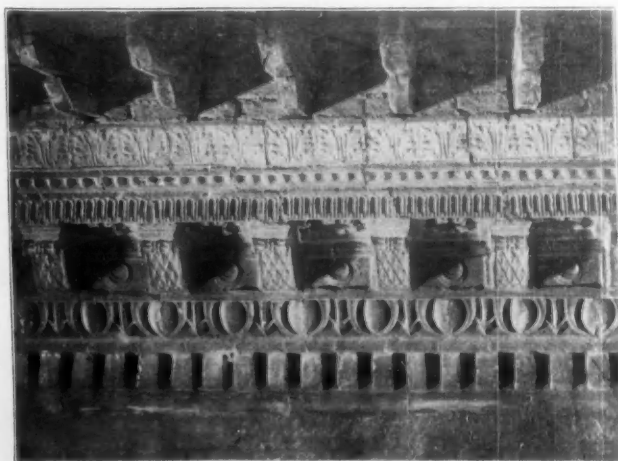
Siena is an example of a mediæval town, which has come down to us intact, its features embalmed as it were in the dry air of its upland moors. A terrible pestilence which depopulated it in the fourteenth century, so stunted its growth that it never recovered its prosperity, and the old streets and houses are presented to us unspoiled and unchanged by modern improvements. The space enclosed by the city walls rests on the ridges of three hills, which radiate from the center, star fashion, leaving deep valleys between. The present buildings are almost entirely confined to the ridges, while the valleys, once the abode of thousands of citizens, are given over to gardens and orchards. It is this mingling of crowded streets and vast empty hollows and gardens which gives to Siena a topography which strikes the stranger as peculiarly expressive of the awful fate which overtook the community, and converted the arrogant and prosperous rival of Florence into a secluded and back-going provincial town. But the era of prosperity lasted long enough to erect one of the finest cathedrals, certainly the finest campanile, and dozens of the most beautiful palaces and houses in Italy, beside providing the city with works of

art in the way of paintings, carvings, and ironwork, which will always make it artistically one of the most important towns of Europe.

Siena is emphatically a brick town. It is true that the cathedral and a few other buildings are built of stone or marble, but the red brick, rich and brilliant with age, is the prevailing material. Molded bricks are used to a considerable extent, but many of the cornices are made of plain brick arranged in tasteful patterns.



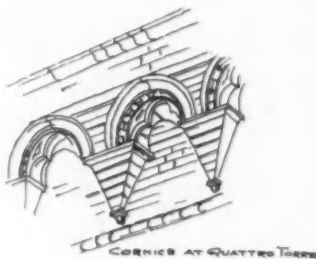
FORTE OVILE, SIENA.



BRICK CORNICE, PALAZZO POLLINI, SIENA.



Two general types of cornices appear: the arcaded or Gothic type and the modillioned or Renaissance. The Gothic cornices, which sometimes are surmounted by battlements, consist of a series of small arches, either pointed or semicircular, resting on corbels, which may either be made by projecting square-edged courses of brick each a little further out than the one below it, or by cutting of the bricks to a diagonal plane, which gives at a distance the effect of a regular stone construction. The soffits of the arches are cusped with the aid of terra-cotta pieces, and dentals, block and billet moldings, and molded string courses are brought in above and below to give the requisite appearance of strength to the composition. The projection is often considerable, and more than we would be inclined to use in modern times.



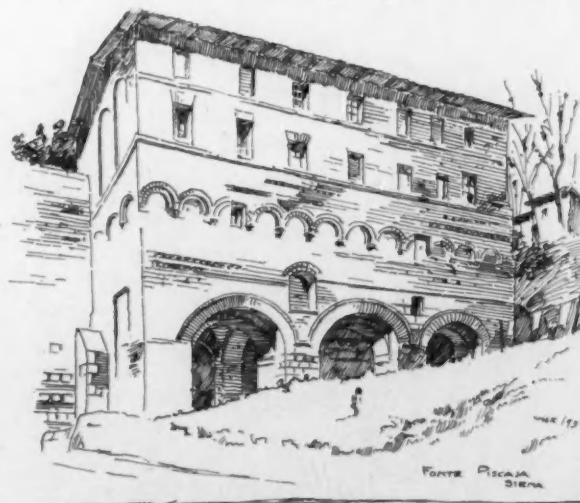
The Renaissance type is richer, and is more likely to be surmounted by the overhanging Italian wooden eaves with hanging gutter. More terra-cotta is used in these, and all the members of a regular Corinthian cornice are introduced. The modillions are decorated with beautifully modeled acanthus leaves and the egg-and-dart and dental courses are given all their due prominence. The cymas are decorated in the finest examples, though in some they are simply expressed by molded bricks on edge. The cornice of the Pollini Palace, illustrated by the photograph, is one of the best of these. A large scale detail of the façade was published in *THE BRICKBUILDER*, Vol. VI., No. 5.

It is not to be denied that much of the attractiveness of old Siena comes from the delicate tones with which the ages have colored the old brick buildings which line its streets. Common red brick is a material which grows old gracefully, and every century adds its charm to the glowing walls. I do not remember having seen elsewhere such a red as glows on the old Fonte Nuova, while

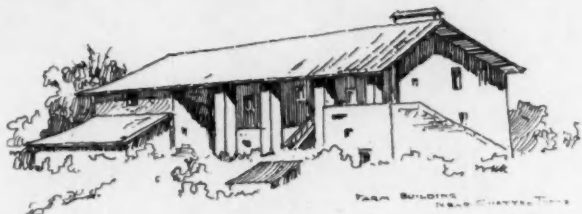
the front of the Public Palace, with greenish stains creeping over the weather-beaten bricks, and black and white marble escutcheons, is, with the similar façade at Piacenza, the finest example of a literally "green old age" in architecture. Again, perhaps such masses of the material are not to be found elsewhere. Here are dozens of houses propped on brick retaining walls 30 or 40 ft. high, strengthened with gigantic buttresses and arches. Here are great churches, where all the ornamentation has been lavished on the interior, leaving to the outside only the rudimentary masses of the architectural scheme done in the rough, unveneered brickwork, which are yet grand because of harmony in size and proportion. Here, too, is the graceful and slender campanile of the Mangia,

with its faithful encircling audience of grimly serious old, red Gothic palaces which have for centuries listened to the sound of its bells across the old town square. Very serious and very stately is the brick architecture of old Siena, with none of the extravagance and abandon of the work at Pavia or Milan.

The more famous palaces of Siena have been so well and often described that I shall limit this article to some of the smaller and more picturesque monuments with which the city is replete. Among these none are more attractive than the fountains or public washing places, of which there are several in the lower parts of the town, beside some just outside the walls. These pools are generally covered with massively vaulted brick roofs supported on great piers and Gothic arches of beautifully molded brickwork. The Fonte Nuova is one of the best known of these. It dates probably from the thirteenth century,



and has a façade of two fine pointed arches in molded brick, with the outer rim of the archivolt marked by a



finely cut pattern in the same material. A small dwelling which rests on this imposing substructure is approached by a curiously arched brick staircase, shown in the annexed sketch. The putlock holes remain in the brick walls, as they do in so many Italian buildings, and give with the weather-stained façade a remarkably imposing appearance. The coloring of the old red bricks is exquisite.

The Fonte Ovile, surrounded by olive trees in the picturesque hollow below the great city gate, with its garrulous laundresses, to whose laborious cudgeling are committed the shirts and shifts of the neighboring quarters, is another of quite similar construction. It is some 30 or 40 ft. high, and the two arches are separated by an engaged column with a carved capital, all done in brick. The central pier is about 4 by 7½ ft. in plan, which gives some idea of the massive and solid appearance of the building. The dark and cool water gushes from the back of this lofty cavern, forming a delightful contrast to the hot and dusty roadway.

More secluded and therefore less known is the situation of the Fonte Piscaja, outside the Porta Camollia. This is a considerably larger affair, having three sturdy arches, which support, above a finely proportioned cornice and ornamental brick courses, a building of considerable size and commonplace design, probably a later erection.

In the historic Contrada dell' Oca, the "Ward of the Goose" (the various quarters of Siena are named after birds and animals), under the cliff on which stands the great church of San Domenico, and near the birthplace of St. Catherine, is the less ornate but possibly more dignified Fonte Branda, long the favorite spring of the tanners and dyers of the vicinity, and even praised by Dante in the "Inferno," "Per Fontebranda non darei la vista."

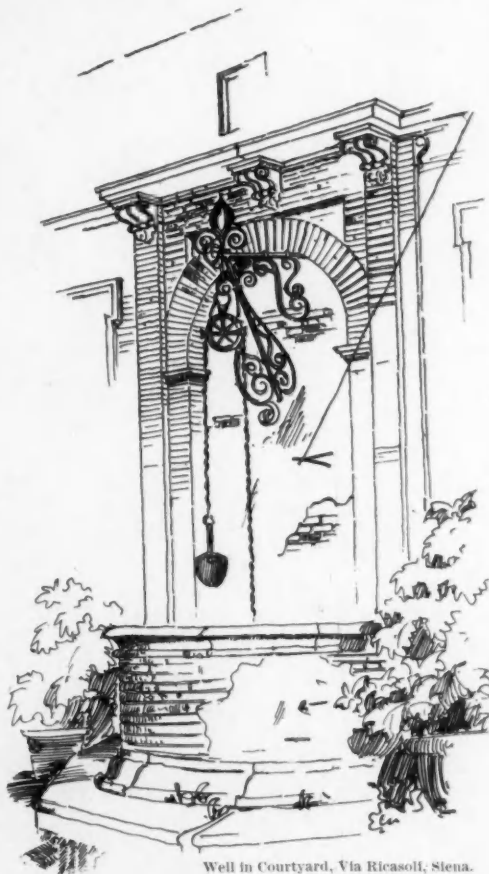
Others still are more ruined architecturally, like the Fonte Follonica, hidden deep in the gardens behind the

Via Ricasoli, in the search for which I chanced upon an exquisite wrought-iron crane and wheel set in a stately arch in an old palace court. After finding one of these, one has always a feeling that each heavily barred courtyard gate conceals another, and I am afraid that in default of the courage necessary to ring up the porter and ask him if he had an ornamental well-curb in the house we did an entirely uncalled-for amount of keyhole peeping in the aristocratic old street.

Beautiful and interesting bits of brickwork are not confined, however, to the city proper, and a walk in any direction outside the walls will result in finds well worth preserving in the sketch-book. The gateways and barbicans themselves have finely molded arches and corbelled and arcaded cornices in the style of the very best period,

and near the Porta Pispini I remember a semicircular bastion with a charming Renaissance cornice in the most delicate proportions. Following the highway from this gate down the long slope into the misty valley, you cross a stream by a picturesque bridge, and mount again by verandahed farmhouses with projecting eaves and outside stairs, until in about two miles you arrive at the old Italian manor of "Quattro Torre," its four towers, medallioned walls, and arched court standing among the terraces and balustrades of a decayed garden with the dependent farmhouses at a respectful distance. Or in the other direction, out from the Porta Camollia, are the Palazzo da Diavoli and the chapel beside it, better preserved and more famous. The brick farmhouses of Siena province deserve more attention than they generally obtain, and are among the most picturesque specimens of Italian rural architecture. The natives are courteous and intelligent, and fairly well to do for Italy, while the scenery is delightfully characteristic and full of atmosphere.

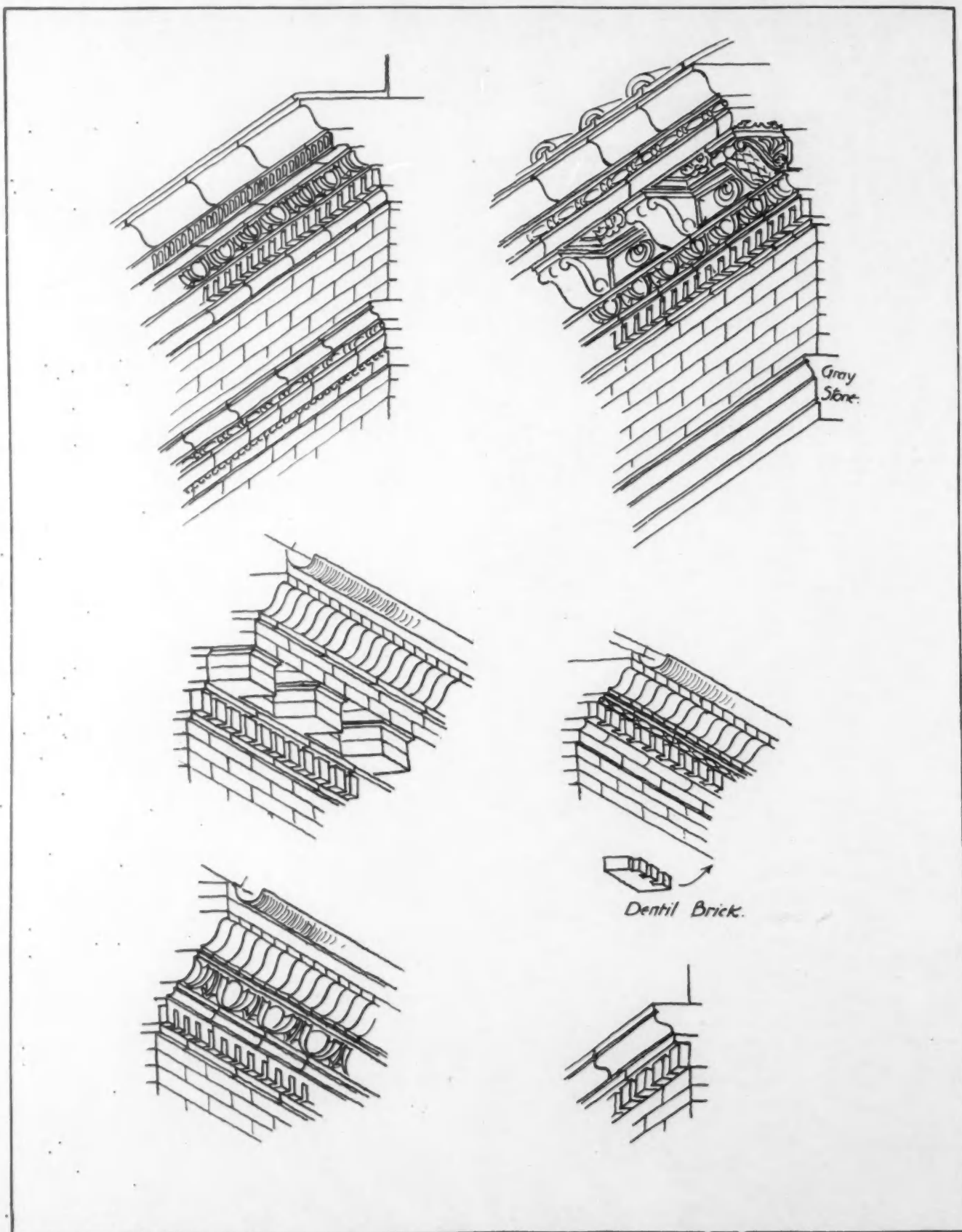
Returning to the city from one of these excursions, one can hardly fail to be impressed by the gigantic masses of the red brick churches, which are placed on most of the promontories above the roads. The gates are usually



Well in Courtyard, Via Ricasoli, Siena.



Farm House near Siena

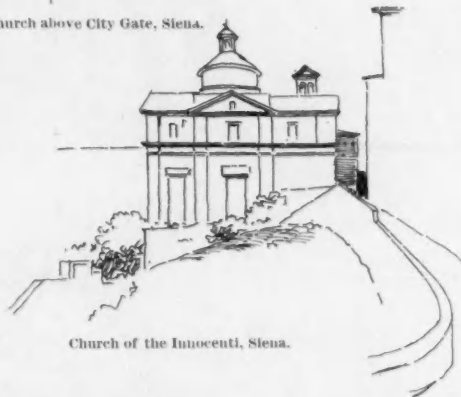


BRICK CORNICES, SIENA. JAMES P. JAMIESON, DEL.

placed topographically somewhat lower than the neighboring land, so as to secure an easy grade to the valley below, and almost every point of the star is dominated by the walls of some church building, mighty as only Italian churches can be. In the city proper every street



Church above City Gate, Siena.



Church of the Innocenti, Siena.

and lane abounds with carvings, shrines, wrought-iron balconies, torch holders, and wealth of architectural detail sufficient to hold an architect for weeks.

The cost of living in Siena is very low, and if it were on the direct line between Florence and Rome its artistic and historical wealth and delightful climate would doubtless attract a great many more visitors than at present. The style of work in brick and terra-cotta is quite distinct from that in Bologna and North Italy, while the hilly nature of the town site produces unlooked-for complications and novel solutions of the designers' problems.

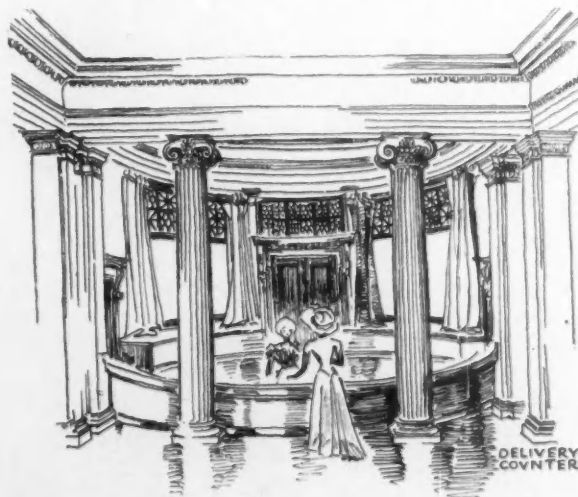
WE are now in the midst of an era of great buildings, great at least in one dimension, but our mightiest efforts of to-day fade into insignificance when compared with the tremendous achievements of periods of the past, when steam engines, swift moving derricks, and all the modern paraphernalia of building operations were unknown. The Colosseum at Rome is an illustration in point. Our readers are doubtless familiar with it, and also with Trinity Church in Boston, which, while by no means a large church, is a very sizable structure. A prominent builder told us, a short time since, that if he could have at his command the number of men who were daily employed upon the actual construction of the Colosseum, with the materials to draw from which were lavished so extensively in that Roman structure, he could build, equip, and finish a structure equal to Trinity Church for every day in the year.

A Public Library, Cost One Hundred Thousand Dollars.

BY J. A. SCHWEINFURTH.

TO one who knows a New England town of twenty-five thousand inhabitants, where this library is supposed to be located, this problem requires some little consideration to meet the by no means easy conditions. For nowhere else are there a people more critical or more intelligent, and quick to appreciate such opportunities literary and artistic as may be offered them. The people here are quite as up to date as in many larger cities; many of the townspeople spend much of their time in some neighboring large city; many have traveled far and near, and all know what they want, and usually want something "modern" instead of something which will remind them of the days of their forefathers. Nowadays, when oftener than not, even in such a small place, librarians are graduates of some of the library training schools or institutes, libraries have changed from warm, rich, and cozy but dark interiors to a more business-like arrangement, better suited to the needs of a public, who are not all students or bookworms. With one hundred thousand dollars to spend on this building, care should be taken not to produce an institution which the town cannot afford to run properly, or which should, on its main street or square, be too conspicuous an example of some one's munificence. It should be simple, dignified, and have the rare charm of belonging to the place where it has been erected—look as if it had always been there. Nothing could be more inappropriate here than the decadent vagaries of a Parisian boulevard, which always remind one of a people who had rather drink of the muddled waters than to imbibe further up stream the waters of a purer, simpler style of architecture.

The library should be planned with an eye to economy of working force, besides making a pleasant and cheerful



sort of meeting place, for those people who go get books, glance at the latest magazines or illustrated papers. The women like to have a little chat about this book or that, etc., and to an atmosphere of refinement produced by following rather severe classic precedent, can



PERSPECTIVE.

be added a warm, cheerful homelike feeling, together with an air of artistic taste, for this town has no art museum, art stores, or other similar attractions of a large city.

Librarians in general do not seem to be agreed as to what constitutes a good library plan, although agreed as to what is not. The librarian of one of the largest public libraries in this country, when besought for a few crumbs of wisdom on this subject, said he had no time, — it was his busy day. On the occasion of a competition for a large public library, some years ago, one of the competitors, who had practised his profession successfully thirty-five years with honor and much profit, associated with himself a well-known library expert. The result was, this competitor did not even attain to a mention, and the prize went to one who had never built a library, and little of anything else. On another occasion a competitor re-

tained a librarian to help him, and was beaten by people who apparently were not troubled by the latest ideas in the librarian's world.

Possibly there will be a happy day when the librarian of the future, reclining on a divan, surrounded with pretty assistants, will only be required to say "book," and the book will be there. Then it will be agreed that the successful library plan will have arrived. But then the professional architectural competition experts, and those who have looked into the courtyard of the "École," will arise and condemn the plan, as it "is not just," is not symmetrical, has no "central axis" — if there is a room here, there must be one on the other side of the building in a corresponding position, the same size and shape, as if people were supplied with wings, the roof taken off, and they "enjoy" a "beautiful symmetrical plan," as Some librarians would prefer

LOOKING TOWARD
READING ROOM.

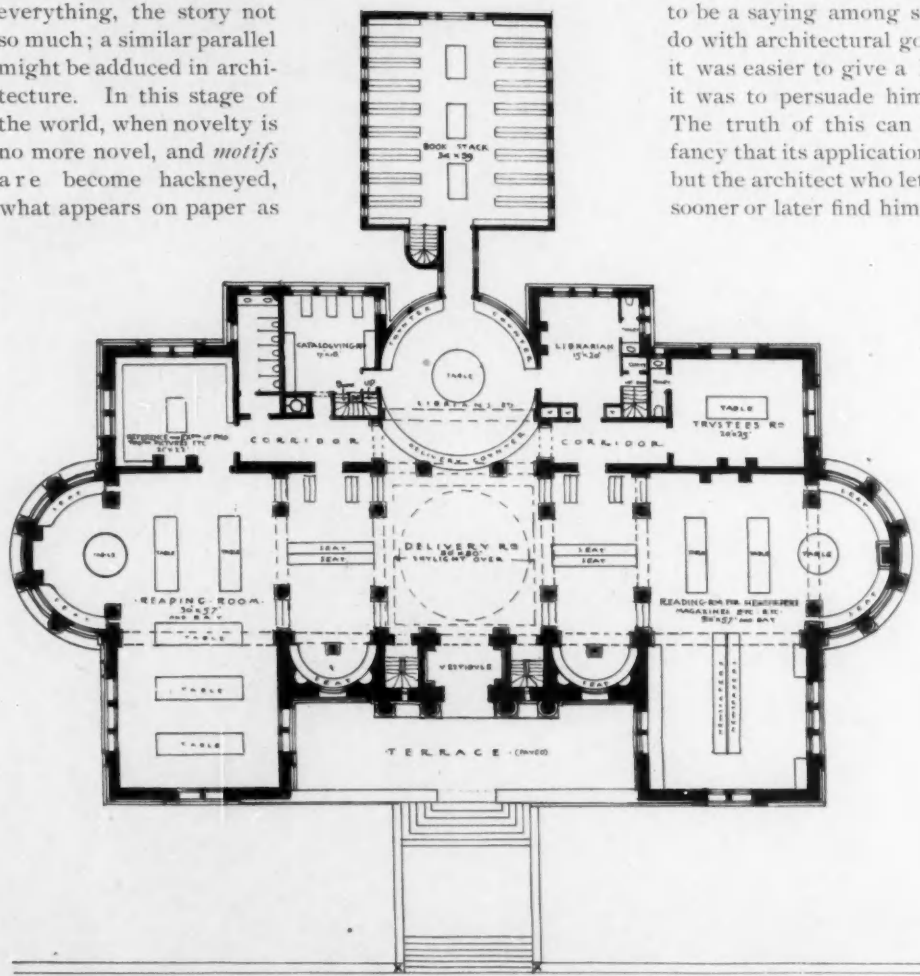
they fly over the building.



ELEVATION.

in these conditions under consideration a one-storied building. Here there is money and land enough for this. The unpacking room is in the basement immediately under the cataloguing room, with stairs and a book lift leading to it. Both this room and the librarian's room could have a mezzanine story if required. Toilet rooms for the public are in the basement, reached by stairs at each side of vestibule.

A children's room, now considered necessary for every library of any pretensions, is located in the basement at rear, as the ground slopes down here. This is not objectionable, as an attendant is usually required here, whether located on first floor or not, and in basement children would not produce the stir or confusion to distract the reader. As in the case of literary work, there are some who think that "style" is everything, the story not so much; a similar parallel might be adduced in architecture. In this stage of the world, when novelty is no more novel, and *motifs* are become hackneyed, what appears on paper as



PLAN.

dull can by a careful attention to proportion, detail, etc., turn out fine and pure enough. For an architect's work and study by no means stop when the design is made. The execution, the care spent in detail, gives to a building the stamp of individuality and refinement.

The exterior walls will be faced with light gray, Roman shape bricks, with wide, white horizontal joints, and vertical joints to be closely laid. The trimmings of terracotta of similar shade. The roof tiles, finials, etc., shall also be of glazed, dull-green terracotta. The whole building shall be of fire-proof construction throughout.

PERMANENCE IN BUILDING.

WE have frequently deprecated in these columns the excessive haste which characterizes modern work, accompanied as it generally is by neglect of good construction. The discouraging tendency of haste upon good architecture is an element which counts for more in our national development than we perhaps sometimes appreciate. The policy of "good enough" is what has transformed many a promising young architect into a mere commercial hack, who though theoretically in love with his profession is simply after the dollars. It takes so much time to study that unless an architect will be most strenuous in demanding the opportunity he will find himself drifting in the wrong direction. There used to be a saying among some of the salesmen who had to do with architectural goods in this part of the world that it was easier to give a Boston man what he wanted than it was to persuade him that something else was better. The truth of this can hardly be questioned, though we fancy that its application need not be restricted to Boston; but the architect who lets that fact influence his design will sooner or later find himself adrift. Broadly speaking, the

conscientious architect will never allow considerations of cost or time to influence his judgment or decision as to what is, under the circumstances, right or best for the building. This implies neither rank extravagance nor oblivion to the client's wants, but is, in fact, the truest consideration of the real necessities. We had an illustration brought to our notice a few days ago of the deplorable results to every one concerned of undue haste in building. An architect had made a very clever design for a small structure. He had hit it about right without being obliged to spend a great deal of time in study. The contract was let to a thoroughly good builder; but the condition of the steel market and some labor agitations conspired to so delay matters that the building, which was to have been completed within a year, and could have been done in proper manner in that time, had hardly more than the foundations laid six months after the

contract was signed. The owners insisted on the structure being completed on contract time. The builder was able and willing to do so, and though the architect protested, his protest was neither sufficiently loud nor efficacious, and the result is that to-day we have a building which was, to be sure, completed in contract time, but in which the finish is making faces at all beholders, the masonry is settled, several of the sills cracked, and there is about this structure, less than two years old, a general air of dilapidation, which is the natural concomitant of too much haste.

Minor Brick Chateaux in France. III. Late Renaissance.

BY WILLIAM T. PARTRIDGE.

BESIDES those treated in our recent paper, the later period of the Renaissance under Henri II. brought two innovations that entirely changed the character in the detail of the smaller châteaux.

The first of these was rustication: the quoins and other stonework, which had up to this time been bonded flush with the brickwork, were now set slightly in advance of it. This characteristic became a favorite feature in doors, windows, cornices, and panels.

The second was a reversal in the scheme of color. The brickwork now marked the principal architectural lines in red, the body of the building being of colored brick or stucco. The wall spaces were decorated by stone panels, sometimes with niches containing a bust.

The masses, however, still followed the early traditions, though the towers were often replaced by wings.

In the little *Château d'Ormesson*, in the department of Seine et Oise, for example, the corner turrets are rusticated and corbeled out in a manner interesting and unique. The architraves, panels, and portions of the rustication are of brick; the body of the building is covered with stucco.

The drawings of this building, published by *Sauvageot*, show considerable differences in the treatment of the lintels over the windows. These were probably altered in the eighteenth century, the door showing a motive of the time of Louis XV.

The *Château de Falandré*, in Orne, was built in the seventeenth century, having been begun in 1319. How far an older building influenced it we cannot tell,

but the château exhibits no radical departure from the recognized Gothic type. It is said to have been influenced by the work at Saint-Germain-en-Laye, especially in the staircase, which is of brick and stone, cleverly vaulted.

The exterior of the building is of stucco with strongly colored brick pilasters and string courses. In the central part the pilasters extend from the base to the cornice, while those of the corner pavilion start from a higher level. The composition is charming. The soft color of the high roof to which time has given a bloom, the stucco sufficiently discolored to lose its harshness, and the dark red lines of the architecture combine to form a picture well set in a background of dark foliage.

The seventeenth century *Château de Gournay-sur-Marne* is an example of the extreme to which rustication was sometimes carried. Its quoins, window architraves, and lintels are all rusticated. The wall surface, which is of brick, is treated as a panel, the brickwork projecting an inch or two; the larger spaces have also an applied panel framing a bust. The central motive is double,

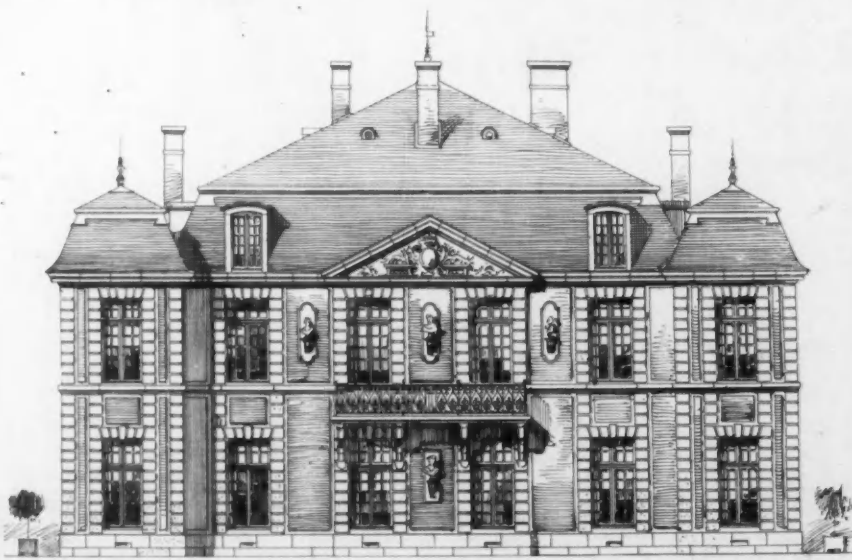
under a single pediment. The Mansard roof here appears for the first time upon these smaller buildings.

The little *Maison de Mademoiselle de Montpensier* at Pont-l'Évêque, which the searching archaeologists tell us was not hers at all, but belonged to the Fresneys, is a small building of the period of Louis XIII. It is quite picturesque in its treatment, the dormers which seem to have spaced themselves breaking through the cornice of the towers. The broad wall space between the middle windows is divided by flush quoins, if such a feature can be so called. The center, however, is marked by a little porch with a

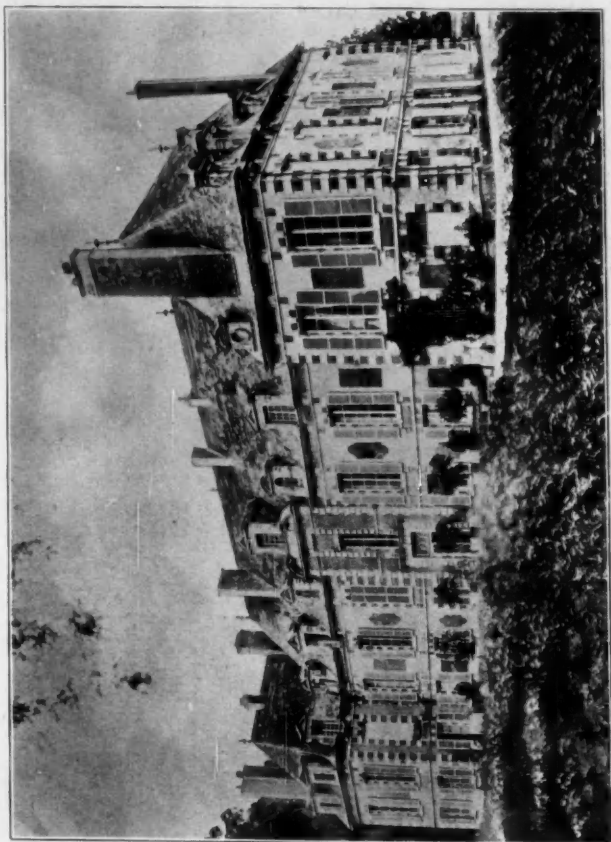
roof supported by columns somewhat similar in shape to the towers, between which it forms a sort of connecting link. There are a number of smaller houses of this char-



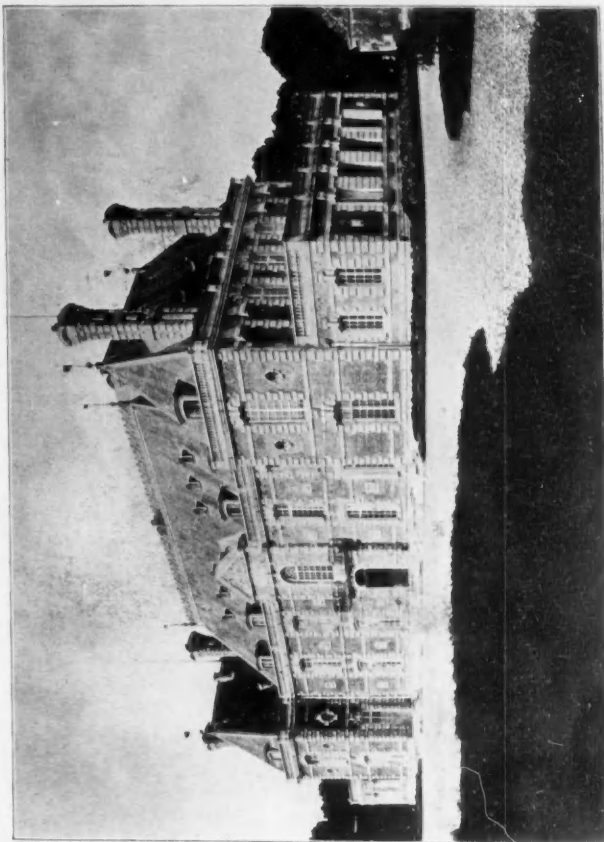
CHATEAU D'ORMESSON.



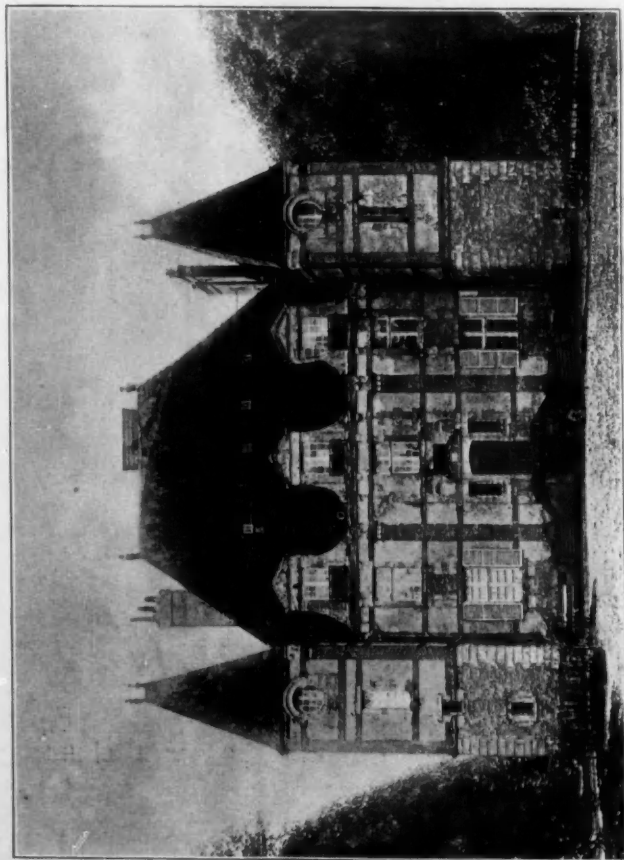
CHATEAU DE GOURNAY-SUR-MARNE.



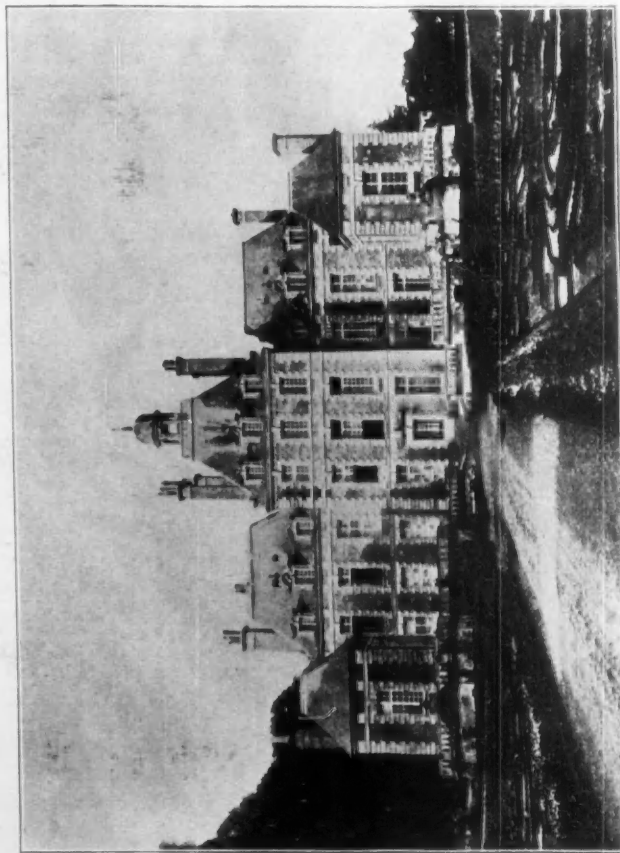
ABBATIALE DE LA CROIX-SAINT-LEUFROI.



CHATEAU DE DAUBEUF.



CHATEAU DE FALANDRE.



CHATEAU DE BALLERY.



MAISON DE MADEMOISELLE DE MONTPENSIER.

acter — one can hardly apply the word *château* to a building of this size — that will repay a visit and study at this place.

The *Château de Balleroy* and the *Abbatiale de la Croix-Saint-Leufroi*, as is readily seen, are both of the familiar type, although the central tower, the predominating feature in the one, is reduced in the other to a small pediment.

The *Château de Balleroy*, in Calvados, is typical of the extreme type in which the staircase tower is the principal feature of the façade and the adjoining wings recede. It is heavily rusticated, and the wall surface of brick is everywhere used as a background, contrasting with the architectural lines in stone.

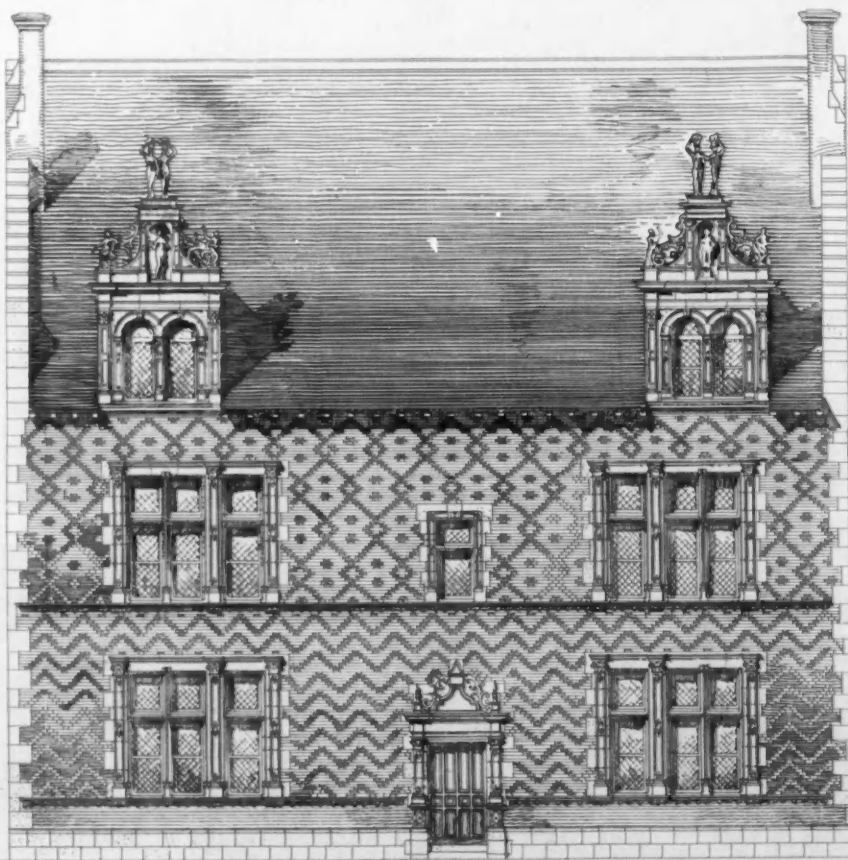
In the *Abbatiale de la Croix-Saint-Leufroi*, on the contrary, the central pavilion is reduced to the minimum; the wings advance, thus gaining in importance, while the brick is used in panels for its color alone, the surface of the wall being in stucco. This arrangement certainly adds to the gaiety of the effect. Another building of this same type is the *Château de Daubeuf* in the department of Seine Inferieure. It is heavily rusticated, the wall surface of brick being ornamented with stone panels.

In these later examples the departure from the early Gothic châteaux seems extreme; but they are nevertheless evolved from those semi-dwellings, semi-fortresses.

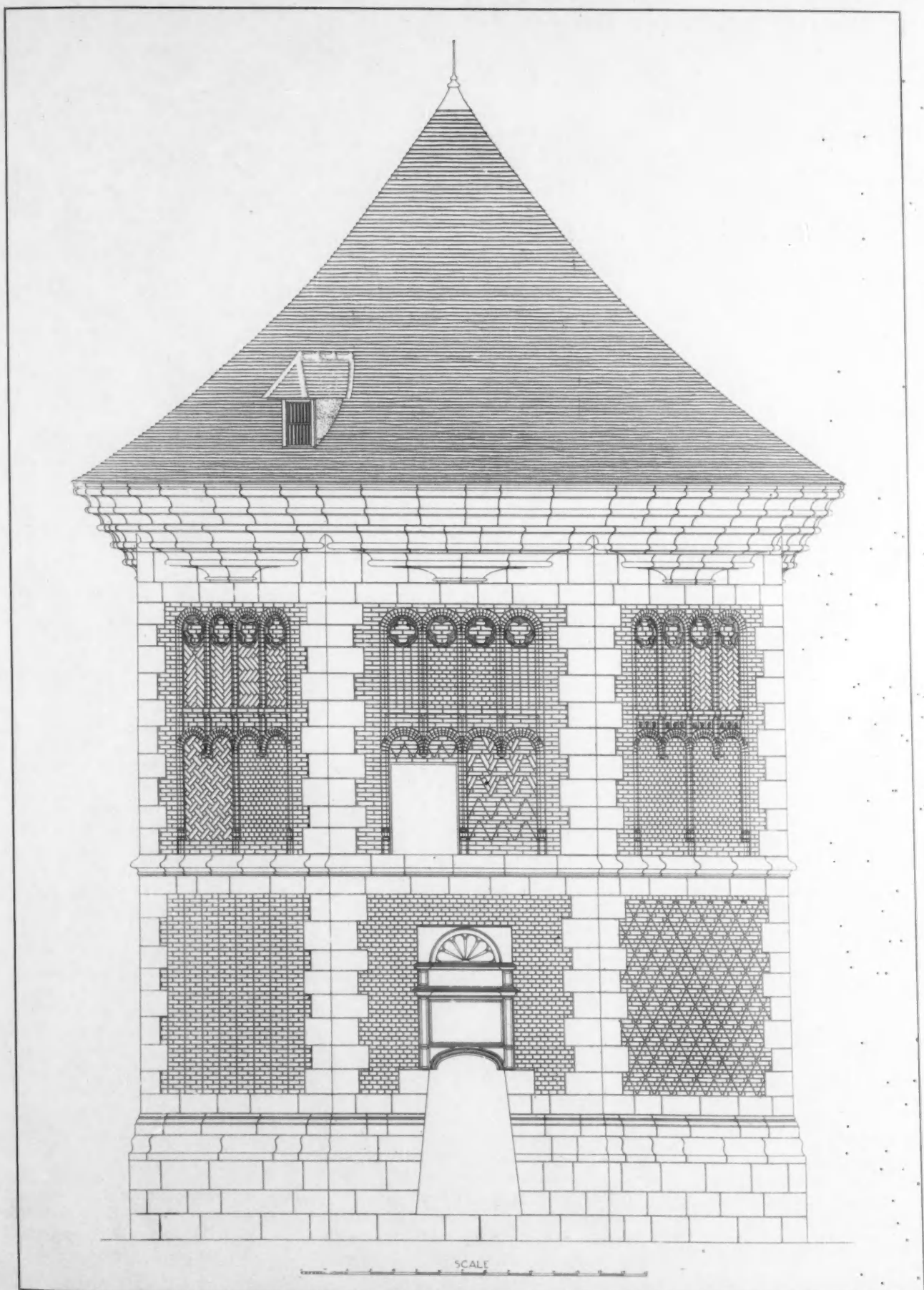
The carved work of the Gothic period could be carried as far as the French carried it only in a country provided with such stone as nearly every quarry in France supplies. But light-colored stones in small blocks can be had almost everywhere, and so can clay; and the use of these two materials in conjunction here shown in the small châteaux is full of serviceable suggestion.

MUNICIPAL BUILDING LAWS.

WHILE in nearly all our large American cities we are passing through a period of unrest and dissatisfaction, seeking to change the legal possibilities of building construction, it is a little consolation to know that in Paris, the oldest and most architectural of the European capitals, the same questions are being agitated. The new construction with which we are so familiar has not yet spread to Europe. Possibly it may never do so, and yet we find that questions of limitations in height are being constantly discussed in Paris. The world goes very slowly on the banks of the Seine and, perhaps, before our ten-year-old steel construction can make its way to foreign shores we may have seen fit to give it up here and revert to a more strictly masonry construction for our large buildings. That is one of the unsolved problems of the future, and in the mean time we can only regret that our sense of personal rights and limitations of corporate jurisdiction do not permit us here, as in Paris, to insist upon at least the appearance of uniformity in our streets.



HOTEL DE VILLE, AT LORRIS.



COLOMBIER AT BOOS, FRANCE. WILL S. ALDRICH, DEL.

Fire-proofing.

THE McCORMICK STORES AT CHICAGO COMPLETED.

IN THE BRICKBUILDER for December, 1899, an illustration was given from a photograph of the most northerly of the three wholesale stores lately erected for Stanley R. McCormick, on Michigan Avenue, Chicago, showing it in course of erection. The object was to show how a store front is treated in such a manner that there is an intimate correspondence between the skeleton steel structure, the fire-proof protection of the same, and the external covering, from all three of which the design is evolved. This being so, it was also stated that this building is an actual demonstration of the commercial value of art as applied to a purely business building. The tenants who occupy it pay as an annual rent a certain percentage on the cost of the land and building. This cost was increased by the employment of Louis H. Sullivan to design the front in addition to the services of the firm of Holabird & Roche, who designed and constructed the three stores, all of which are rented at the same percentage on the cost of each.

We are now able to present an illustration of the fronts of the three stores completed, two of which are the design of Holabird & Roche, though their architectural services covered all three except the one front designed by Mr. Sullivan. We also give a complete constructional and detail drawing of the front of the middle store, the street numbers of which are 132 and 134, which is in three bays and seven stories high; while 135 and 136 is in two bays and of the same design, though only six stories high. It will be seen that there is no difference between the artistic treatment of Mr. Sullivan's front and those of Holabird & Roche except in details. Mr. Sullivan's front is nearly white terra-cotta, while the other two are built of red brick and red terra-cotta. The treatment of the first-story windows is practically the same, the visible supporting fire-proofed columns being seen through the glass. In Mr. Sullivan's the first story is plated with ornamental cast iron.

In the others the finish is brick and terra-cotta. All the party walls are of steel skeleton construction, the columns and floor girts being first covered with terra-cotta fire-proofing, and again covered with 4 ins. of brick, which is bonded in with the 13 in. brick panels which close the openings. These panels can be removed in any place without affecting the construction, so that any two floors or the whole can be thrown into one building. The girders run across the buildings from north to south, and the floor beams run fore and aft, the front and rear girders being located in the front and rear walls. The dimensions of the buildings on the ground are as follows: 135 and 136, 44 by 160 ft.; 132, 133, 134, 62 by 160 ft.; and 129, 130, 131 (the northerly one), 62 by 160 ft.; 135 and 136 is 88 ft. high; 132, 133, 134, 101 ft.; and 129, 130, 131 is 112 ft. high. The adjoining building on the north

is the Chicago Athletic Club, designed by Henry Ives Cobb. They stand opposite to that part of the Lake Front Park that has not yet been assigned to any purpose. Designs are now being made by members of the Chicago Architectural Club in competition for the annual gold, silver, and bronze medals of the Illinois Chapter of the American Institute of Architects, for a new City Hall, to be located opposite to these stores. The Chapter has volunteered to rename that part of Michigan Avenue from Randolph

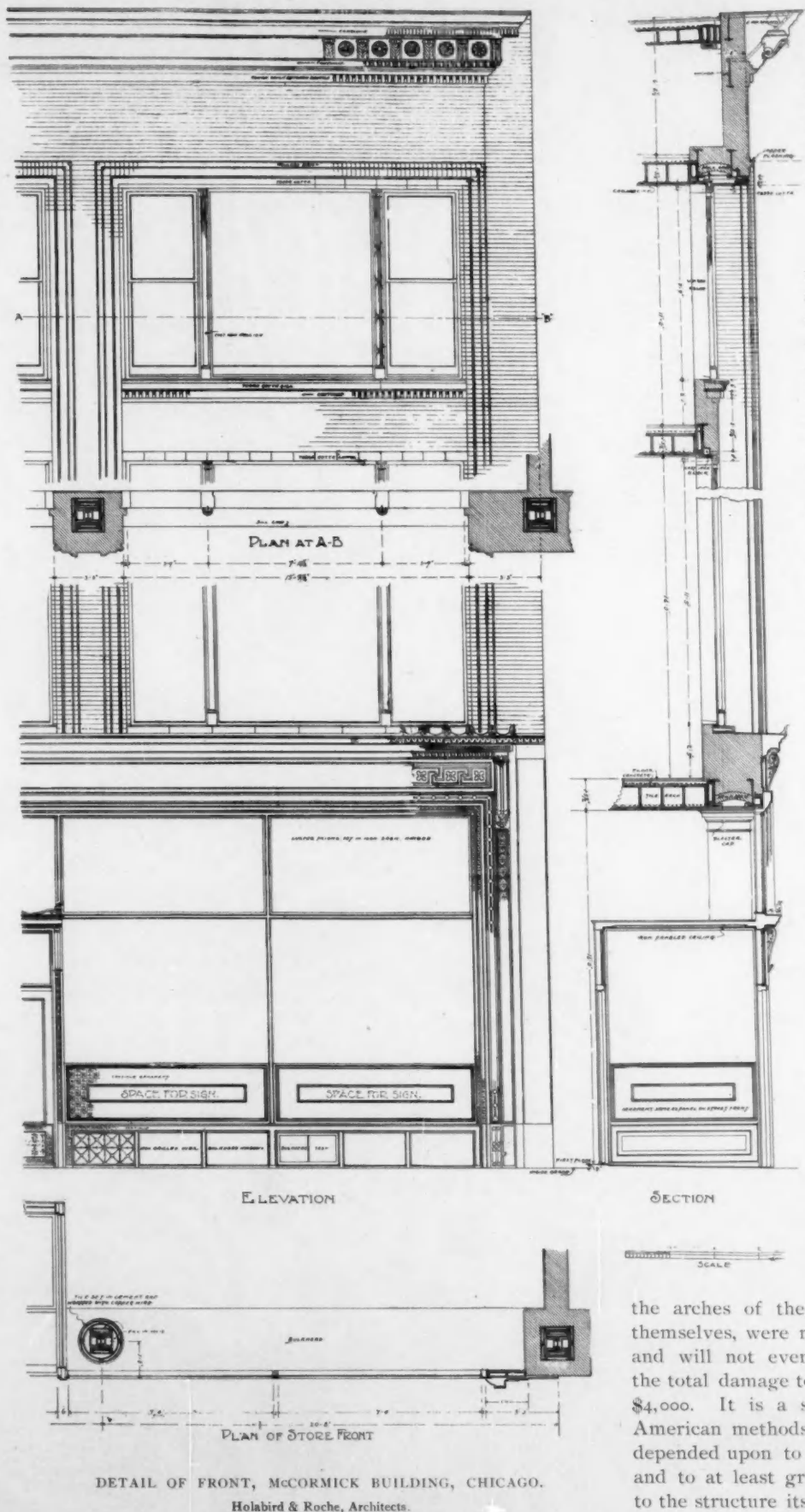


THE McCORMICK STORES, MICHIGAN AVENUE, CHICAGO.

Street to Jackson Boulevard, which was not put in charge of the South Park Commissioners, as the "Municipal Court"; and if its dream is ever fulfilled by the erection of the municipal buildings on the east side of the court, forming a group with the Art Institute and the Public Library, the buildings here illustrated will be no insignificant feature in it. On the west side, the vacant spaces and those covered with temporary buildings, and the magnificent building site at the North End, now occupied by a cigar factory, will be the most splendid locations for private buildings in the whole city, if this plan should ever be carried out. The public buildings will set back from 50 to 80 ft., as the Art Institute does, leaving broad esplanades in front with excellent positions for statuary, and opportunity for a comprehensive artistic treatment for the approaches to a group of municipal buildings.

TOWNSEND BUILDING
FIRE.

WE are frequently called upon to chronicle the results of fires in fire-proof buildings, and although the expression seems an anomaly it is one which is readily appreciated by those who are familiar with the developments and application of American fire-proofing methods. And we have yet to chronicle an instance wherein fire-proofing, if properly designed and properly applied, failed to accomplish all that could reasonably be expected of it. The recent fire in the eleventh story of the Townsend Building, corner of 25th Street and Broadway, New York City, built by Mr. C. L. W. Eidlitz, is a case in point, and adds another to the practical demonstrations which we have had of late years of the claim that with first-class fire-proof construction a fire can be practically confined to a single room without damage to the structural portions of a building, provided these structural portions are properly protected. We cannot properly fire-proof either the tenants or the contents of even the most carefully constructed building, and these will always give trouble and enable a conflagration to spread to a certain extent, as was the case in the Townsend Building. But though the fire was quite severe and was allowed to get a considerable headway before it could be checked, nevertheless, with the exception of the woodwork and certain partitions, the standing finish and glass, and certain damages by smoke and water in the rooms immediately adjoining, no other harm was caused to the interior of the building. The fire-proofing around the columns, nearly all the fire-proof partitions, also the arches of the floor above and the floor beams themselves, were not apparently damaged a particle, and will not even require to be replastered, while the total damage to the building is estimated at only \$4,000. It is a satisfaction to appreciate that our American methods of protection against fire can be depended upon to check the spread of a conflagration and to at least greatly minimize any possible danger to the structure itself.



Selected Miscellany.

NOTES FROM NEW YORK.

The general condition of business in this city is good. In regard to building operations, there will be little activity this spring, unless the high prices of building



HOUSE, EUCLID AVENUE, CLEVELAND, OHIO.
Granger & Meade, Architects.

materials take a tumble. There are a number of large contracts which are being held up on this account, and unless conditions change before the country becomes engaged in the turmoil of a presidential election there is small hope of getting this work under way before another year.

The Orange, N. J., Library competition, mentioned in the January BRICKBUILDER, and which was not awarded to any one of the thirty competitors, has been finally given to McKim, Mead & White. If this had been done in the first place there would have been no complaint, and thirty architects would have been saved much time, money, and trouble.

Just a few more words in regard to competitions. Architects are not only invited and urged to enter into competition for large and important buildings, but are act-



HOUSE, EUCLID HEIGHTS, CLEVELAND, OHIO.
Alfred Hoyt Granger, Architect.

ually being asked to compete for the privilege of making alterations and additions to existing buildings. According to the "Record and Guide," the Long Island College Hospital is to build an extension, and four prominent architects have been asked to submit plans, although one of them planned a successful addition to the building in 1897.

An important murder trial was delayed by a juror's illness, due to the draughts of a badly built court house, which cost the city \$2,000,000 and which has been completed only five years. The judge says that he is made so stiff and sore by the draughts as to be scarcely able to get out of his chair at the end of a day's session, and that it is almost impossible to keep twelve jurymen together for a number of weeks without sickness being caused among them by the cold and bad ventilation.

The contract for the construction of the underground railroad has been awarded. The cost will be \$35,000,000. It is predicted that the city will make rapid growth north of the Harlem River, and that property values will increase more than the amount for which the city obligates itself, and before the bonds for the whole



HOUSE, EUCLID AVENUE, CLEVELAND, OHIO.
Granger & Meade, Architects.

sum are called for. Then, too, an army of workingmen, estimated at from ten to fifteen thousand, will be employed in the construction of the road, and permanent positions for about three thousand will be created. The road will extend from the City Hall to Kingsbridge, with a branch in the Borough of the Bronx. Work is to be commenced at once.

The revised plans of architect John R. Thomas for the interior decorations and finish of the Hall of Records have been approved by the board of estimate, and a bond issue of \$2,250,000 has been authorized for their completion.

Three attractive new office buildings are well under way on lower Broadway. They are by architects Clinton & Russell, Bruce Price, and Cass Gilbert. In the two latter the fronts will be mainly of brick. In Mr. Price's building the combination is buff and red brick, the buff

color predominating and red brick being used as alternating quoins in the jambs and voussoirs over openings. In Mr. Gilbert's building the main wall is built of a very pretty red "rain-drop" brick, the pilasters at the top being faced with green brick, and the effect is very attractive and not so startling as one might imagine.

NOTES FROM CHICAGO.

Under the supervision of architect Frank B. Abbott,



NUNUPTON COURT, HEREFORDSHIRE, ENGLAND.

there has recently been completed an interesting piece of foundation work, which is to carry the walls of an eight-story light manufacturing building on a lot 100 by 150 ft. On one corner of the lot there is an old three-story brick building, the owner of which refused to build party walls. In order to avoid injury to the old walls while driving piles for the new structure, they were supported on heavy steel beams resting on bearings 10 ft. away from the trenches in which the piles were driven, and a trench was dug 6 ft. below the old basement to eliminate vibration. Although the outer row of piles was driven within a few inches of the old walls, the



UPTON COURT, HEREFORDSHIRE, ENGLAND.

maximum displacement of them was but one quarter of an inch.

One of our aldermen has prepared an ordinance limiting the height of apartment houses to four stories, but there is little likelihood that any such building regulation will ever be adopted. For a fact, the most serious fires in flat buildings have occurred in the three or four story type, which the law permits to be built of cheap and inflammable construction, after requiring brick exterior



DOUBLE HOUSE, GERMANTOWN, PA.

David Knickerbocker Boyd, Lawrence Visscher Boyd, Associate Architects



DOUBLE HOUSE, GERMANTOWN, PA.

David Knickerbocker Boyd, Lawrence Visscher Boyd, Associate Architects.

walls and fire-proof light shafts. What we need is a better standard of quality in buildings of this class. Lower rates of insurance, increased durability, insulation from sound, etc., ought to justify fire-proof methods of construction, even though there be a small increase in rent rates.

At a recent meeting of the local Chapter A. I. A., Mr. Peter B. Wight read selections from Tolstoi's "What Is Art?" The paper was followed by a general discussion.

At the Architectural Club, on January 15, Mr. Joseph Twyman lectured on "The Psychology of Textile Materials," and exhibited some rare imported tapestries. On January 22, Mr. Frank Garden, assisted by Mr. George Dean, gave an account of his experience in

the Klondike, in connection with which he showed some excellent lantern slides. January 29, "Bohemian Night," eight of the members of the club as hosts provided a unique and enjoyable "Faust" program, in which a "Faust" supper, "Faust" costumes, and "Faust" music were enjoyable and successful features.

Prof. N. Clifford Ricker, president of State Board of Examiners of Architects, and Peter B. Wight, secretary and treasurer, were reelected at the annual meeting on January 12.

Among the propositions brought before the recent annual meeting of the National Building Trades Council at Milwaukee, was one providing for the placing of a union label on all union-built structures; no action was taken, however.

Wilson & Marshall are the architects for the new Illinois Theatre, to be built on Jackson Boulevard on the site of the old Armory.

The labor situation, with respect to the building trades, has at last come to a crisis. Having grown weary of the studied delay on the part of the Building Trades Council in taking action on proposed arbitration measures, and other urgent questions demanding an early settlement, the Building Contractors Council has fixed the conditions and the rates of wages to which all employees must submit. Similar action was taken soon after by the largest firms of general contractors in the city who are not members of the Building Contractors Council. The issue has been squarely made between the opposing forces, and a struggle without precedent in the stormy history of local labor troubles is believed to be at hand. The contractors have given the mayor warning that the city will be sued for damages to property caused by the strikers. In the mean time the building investor and the architect will be ground a little finer between these upper and nether millstones of capital and labor.

NOTES FROM ST. LOUIS.

Mr. Edward Garden, an old member of the St. Louis Architectural Club, recently returned from Alaska, gave an entertaining talk on his experience in that country, illustrating same with lantern slides.

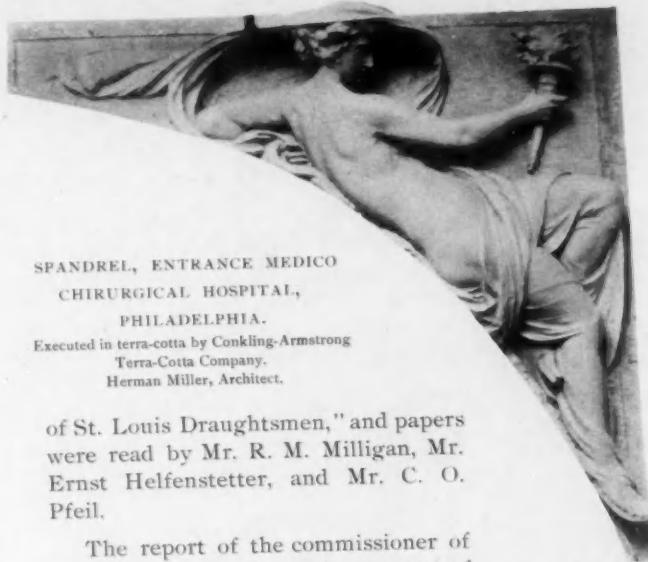
Mr. Porter White read before the club recently a paper on plain and ornamental plastering, and Mr. E. J. Russell is giving a series of talks on building superintendence at the regular monthly meetings.

The club gave a dinner on January 26, at which Mr. Edward Garden gave a talk on the "Social Engagements



PANEL BETWEEN WINDOWS, OFFICE BUILDING, NEW YORK CITY.

Executed in gray terra-cotta by the Excelsior Terra-Cotta Company.
Robert Maynicke, Architect.



SPANDREL, ENTRANCE MEDICO
CHIRURGICAL HOSPITAL,
PHILADELPHIA.

Executed in terra-cotta by Conkling-Armstrong
Terra-Cotta Company.
Herman Miller, Architect.

of St. Louis Draughtsmen," and papers were read by Mr. R. M. Milligan, Mr. Ernst Helfenstetter, and Mr. C. O. Pfeil.

The report of the commissioner of public buildings shows the amount of work done in the city during the year 1899 to be less than for the previous year, and of this an increased percentage of frame buildings. The permits issued in 1898 were 1,861, and the value of the buildings, \$7,429,729. During 1899 there were 1,539 permits issued for buildings, amounting to \$7,087,027.

The builders and labor organizations have selected an arbitration committee in order that differences may be settled without interfering with the work on World's Fair buildings.

A movement is on foot to make the present site of the Merchants Exchange the nucleus of a large wholesale district resembling the Cupples district.

The Cupples district is about to receive two new additions in the way of five-story buildings: one by Eames & Young, and the other by J. L. Wees.

Merchants and property owners in the vicinity of the Union Market have become aroused over the migration of a number of substantial firms from that locality, the cause of which they attribute to the dilapidated condition of the market. An effort is being made to raise \$100,000 for its improvement. The market belongs to the city, but it is unable to put the property into good condition, and the citizens are going to take the matter in their own hands.

NOTES FROM PITTSBURGH.

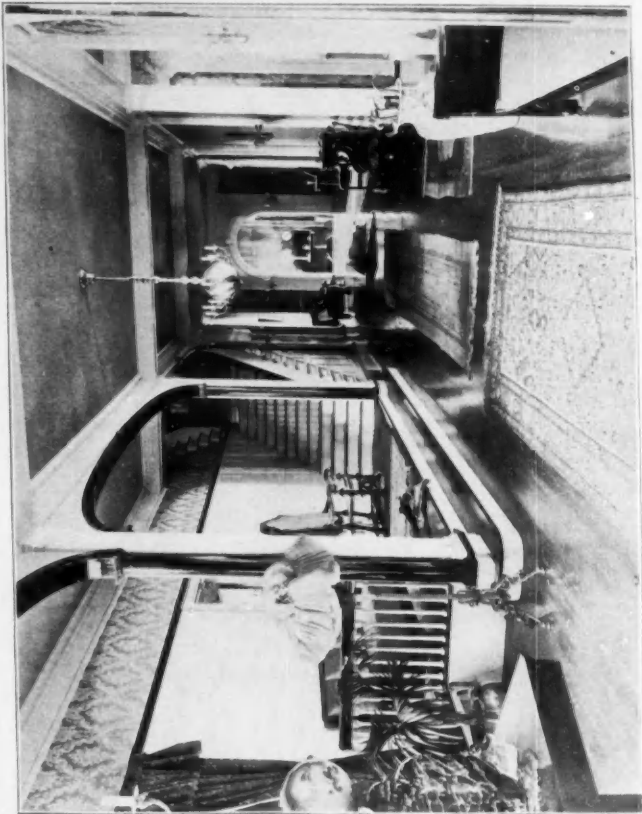
It is announced that all the land required for the new Union Station for the Pennsylvania systems has been obtained and that work will be commenced in a short time. D. H. Burnham, of Chicago, is the architect. At the same time all tracks are to be either raised or lowered and all grade crossings done away with. The improvements, it is estimated, will cost about \$13,000,000.

After considerable investigation two model tenements are to be built here, to cost about \$500,000.

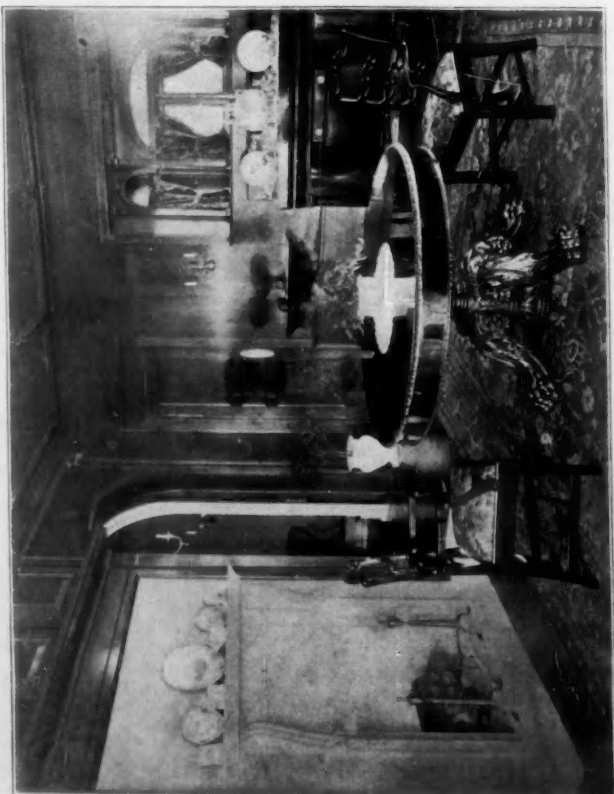
Though the city has issued bonds to raise money to buy the land needed for the proposed addition to the Carnegie Institute, nothing has yet been done toward securing this property, and the scheme will be dropped,



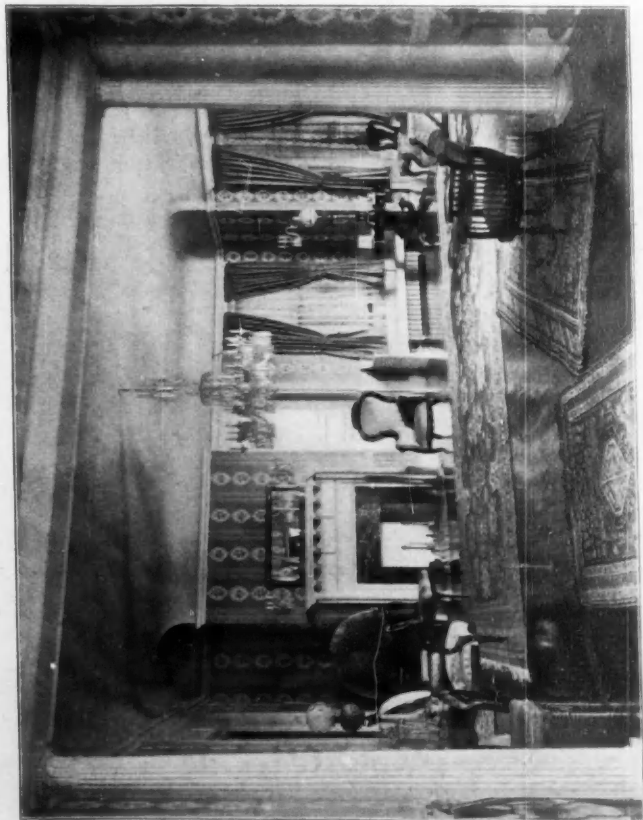
LIVING ROOM.



HALL.



DINING ROOM.



DRAWING ROOM.

HOUSE AT EUCLID HEIGHTS, CLEVELAND, OHIO.

Alfred H. Gauger, Architect



THE BRICKBUILDER.



FINIAL, ENTRANCE HAMILTON BUILDING,
AKRON, OHIO.
Executed by Northwestern Terra-Cotta Company.
Meade & Garfield, Architects.

The Pittsburgh Bank for Savings is to erect a new bank and office building.

If all the proposed office buildings should be built this spring, office rents will be apt to come down with a rush.

There is to be a competition for the Allegheny High School building, and it is supposed it will be conducted on the "good old plan"; and no doubt a large number of architects will enter, for unfortunately here we are not up to Boston's "Rules for Practice."

F. C. Rutan, W. J. East, and Mr. Stevens were the jury of award in the recent competition of the Architectural Club. The Club has made the improvement of that portion of the city between the Union Station, the B. & O. Station, and the "Point," or junction of the Allegheny and Monongahela Rivers the problem for the work of the year. The recent competition called for a general plan, showing points to be improved. The mentions were: 1st, P. A. Leisch; 2d, J. T. Comes; 3d, Harry Estep. The best ideas of these schemes have been adopted and the future work of the club is to be devoted to the special consideration of the following points: 1st, the improvement of streets and property in the neighborhood of the two stations and of the Allegheny County Court House; 2d, the approaches to all bridges; 3d, the improvement of the "Point" and the designing of new buildings for the Exposition Society; 4th, the laying out of a scheme of boulevards around the city and to connect these points; 5th, the removal of the "hump" on Fifth Avenue.

it is said, until the city fulfils its promises in this respect.

Alden & Harlow have been appointed architects of the new school building for Deaf and Dumb Asylum; the old building was recently burned. The new building will cost \$200,000.

The Westinghouse Company will soon commence work on their shops in Manchester, England. The plant will cost between five and six million dollars. Thomas Rodd is the architect and engineer.

PERSONAL AND CLUB NOTES.

Arthur S. Meloy, Fred H. Parsons, and Frederick H. Beckwith, of Bridgeport, Conn., have formed a copartnership under the firm name of Meloy & Parsons, for the purpose of carrying on a general architectural and engineering business; office, 23 Post Office Arcade.

Louis Mullgardt and J. M. Dunham, architects, St. Louis, have dissolved copartnership. Mr. Mullgardt has opened an office at 415 Commercial Building.

The last regular monthly meeting and dinner of the Sketch Club, of New York, was held on Saturday evening, February 3, at which resolutions as to the reorganization of the club were adopted unanimously.

The Chicago Architectural Club will hold its thirteenth annual exhibition at the Art Institute, Chicago, from Tuesday, March 20, to Monday, April 2.

The Washington Architectural Club's program for its regular meeting of February 3 consisted of a visit to the "Halls of the Ancients." An address was made by the curator, Franklin W. Smith, who is putting unflagging enthusiasm into the great undertaking of establishing "National Galleries of History and Art." The added interest in, and better appreciation of architecture which would be awakened in the public mind by such an institution as Mr. Smith contemplates, and of which the present "Halls of the Ancients" is but a forerunner, leads him to seek the support of the architectural fraternity.

THE USE OF ENAMELED BRICK FOR EXTERIORS.

IN our December issue we took occasion to comment editorially on the growing tendency among architects to use enameled brick more extensively in the interior finish of all classes of buildings. Recently our attention has been called to a new field in which this material is being successfully employed. The smoke-laden atmosphere of many of our large cities has made it desirable, if not imperative, that some form of material shall be used in the construction of buildings, especially fronts, that shall withstand this contaminating nuisance, which adds not the rich color of age, nor by its deposit heightens the effect of lights and shades, but rather besmears design, and clots detail.

It is not necessary, and we venture to say not desirable, that the brick intended to combat this disfiguring agency shall have a highly glazed surface, but rather one that shall be sufficiently enameled to be positively non-absorbent. Such a brick because of its dull



PANEL.
Executed by New York Architectural Terra-Cotta Company.
Clinton & Russell, Architects.



CAPITAL, APARTMENT HOUSE, NEW YORK CITY.
Executed by the New Jersey Terra-Cotta Company.
M. Bernstein, Architect.

finish will not reflect the light, which is one of the chief objections to the use of enameled brick for exteriors, and furthermore its original attractiveness can be restored by an occasional bath.

Dull-finished enameled bricks, which meet in every respect these requirements, have recently been placed upon the market by the Tiffany Enameled Brick Co., of Chicago, and judged by the class of work in which they have been employed, and the testimonials from architects and owners, they have met with deserved success. Among the new buildings in which these bricks have been, or will be, used is a residence at Kansas City, of which S. R. Frink is the architect; a business block at Kansas City, Louis Curtiss, architect; a business block at Chicago, the owners of which, Geo. B. Carpenter & Co., write: "They make a handsome front, and the ease and cheapness with which they can be cleaned make them especially desirable for smoky cities"; a business block at Columbus, Ohio, C. A. Stribling & Co., architects; a business block at Chicago, D. E. Postle, architect. Regarding this building Mr. Postle says: "The cost of keeping the fronts clean has been normal, although the building stands where it is exposed to the various impurities, such as smoke and soot."

Perhaps the most important building, architecturally, for which these bricks have been specified is the new Church of Christ (Scientist) at Chicago, Hugh M. G. Garden, architect. Mr. Garden, in speaking of their adoption, says: "The conditions of the climate in Chicago and our proverbial sooty atmosphere make an imperative demand for non-absorbent materials for exteriors of buildings. After thorough investigation I adopted dull-finished enameled brick for the entire exterior of the new Third Church of Christ (Scientist) of this city, not only on account of its non-absorption of moisture and dirt, but because of its great beauty. The combination of this material with enameled terra-cotta opens to us great possibilities in exterior decoration. There are scarcely

any limits of form, texture, or color not to be reached by these materials."

MANUFACTURERS' CATALOGUES AND SAMPLES DESIRED.

THE following-named architects would be pleased to receive manufacturers' catalogues and samples: W. G. Pigueron, Hamilton Building, Park Avenue, corner 125th Street, New York, N. Y.; W. D. Teeple, Belvidere, Ill.; A. D. Clifford, 450 Livingston Street, Elizabeth, N. J.; Julius Wenig, 655 New York Avenue, Washington, D. C.; Barrett & Thomson, Raleigh, N. C.

CURRENT ITEMS OF INTEREST.

R. W. Allison, president of the Empire Fireproofing Company, has purchased the fire-clay plants and coal and clay mines formerly owned by the United States Fireclay Company and the Ohio Sewer Pipe Company, at Lisbon, Ohio. Associated with Mr. Allison in the purchase is Henry M. Keasbey, president of the Central Fireproofing Company, of New York, and also president of the Raritan Hollow and Porous Brick Company, of Keasbey, N. J. Messrs. Allison and Keasbey recently purchased the terra-cotta works at Osnaburg, near Canton, Ohio, and it is their intention to consolidate these with other plants which they are negotiating for. For this purpose a company is being organized under the laws of the State of New Jersey, which will have its headquarters in Pittsburgh.



CONSOL, INTERNATIONAL BANK BUILDING, NEW YORK CITY.
Executed in terra-cotta by the Atlantic Terra-Cotta Company.
Bruce Price, Architect.

The Columbus Brick and Terra-Cotta Company are supplying their gray Roman brick for an apartment house in New York City, George Keister, architect; their gray Norman brick for the seventeen-story office building for the Union Savings Bank and Trust Company, at Cincinnati, Ohio, D. H. Burnham



CAPITAL, HURON STREET THEATRE, CLEVELAND, OHIO.
Executed by the Indianapolis Terra-Cotta Company.
George J. Metzger, Architect.

& Co., architects; also gray bricks for residences at Dayton, Norwood, and Avondale, Ohio.

Charles Bacon, Boston agent for Sayre & Fisher Company, is supplying bricks for the following new contracts: Telephone Building, Boston, Peabody & Stearns, architects; Medical Library, Boston, Shaw & Hunnewell, architects; and four residences, Bay, State Road, Boston.

The Atwood Faience Company, of Hartford, Conn., has changed its name to The Hartford Faience Company. There has been a change in the management, and new capital has been interested; and they are now in a better position than ever before to meet the demands for their line of manufacture, which includes terra-vitreae, dull finish tile, faience mantels, and special faience in borders, moldings, wainscotings, and bas-relief.

A well-known professor in one of our large colleges has recently advised the members of the architectural class to study closely the subject of burnt clay in all its branches, for the reason that he believes that burnt clay in its various forms is destined logically to become the leading building material of the future, in this country. As a starter, we would refer all those interested in the subject to the new catalogue issued by the American Clay Working Machinery Company, of Bucyrus, Ohio. In this elaborate work one may get a good idea of the initial methods by which a good building is produced, for if we accept as a truism the old saying that "fine feathers make fine birds," it must be admitted that well-made bricks play no small part in the appearance of a building. To follow this book from cover to cover is to learn that the employment of intricate and ponderous machinery, "built right and run right," is the means by which is brought to the hands of the architect and builder that quality of material by which they too may build right.

CONVENTION OF THE NATIONAL BRICK MANUFACTURERS' ASSOCIATION, DETROIT.

THE National Brick Manufacturers' Association held its Fourteenth Annual Convention at Detroit, February 7-10. It was without doubt one of the most interesting conventions held by the association, and the attendance was unusually large.

The members were welcomed to Detroit by the mayor of the city and the governor of the State, and everything possible was done by the local committee, of which Mr. F. B. Stevens acted as chairman, to provide for the wants of the members and their ladies.

Besides the usual number of technical papers which are of interest chiefly to the manufacturer, there were other topics discussed which would be of interest to those who are users of burnt clay products.

This association embraces in its membership many of the leading burnt clay manufacturers of the country and there is evidently a growing sentiment among them that it is desirable to bring more prominently before these conventions the market end of their business, and we have been assured by Mr. Randall, the secretary, that it is his intention to invite one or more architects, and perhaps a builder, to submit papers, the nature of which shall bring into closer touch with one another the manufacturer and the user. We believe such a departure to be desirable and feasible, and that it would largely increase the interest in these annual conventions.

The newly elected president is Mr. W. D. Gates, of the American Terra-Cotta & Ceramic Company, of Chicago, who succeeded in office Mr. W. D. Richardson, of the Ohio Mining & Manufacturing Company, Shawnee, Ohio, both of whom are well and favorably known in the building world.



FIGURE FOR THE RITTENHOUSE APARTMENTS, PHILA., PA.
Executed in terra-cotta by the Perth Amboy Terra-Cotta Company.
Willis G. Hale, Architect.

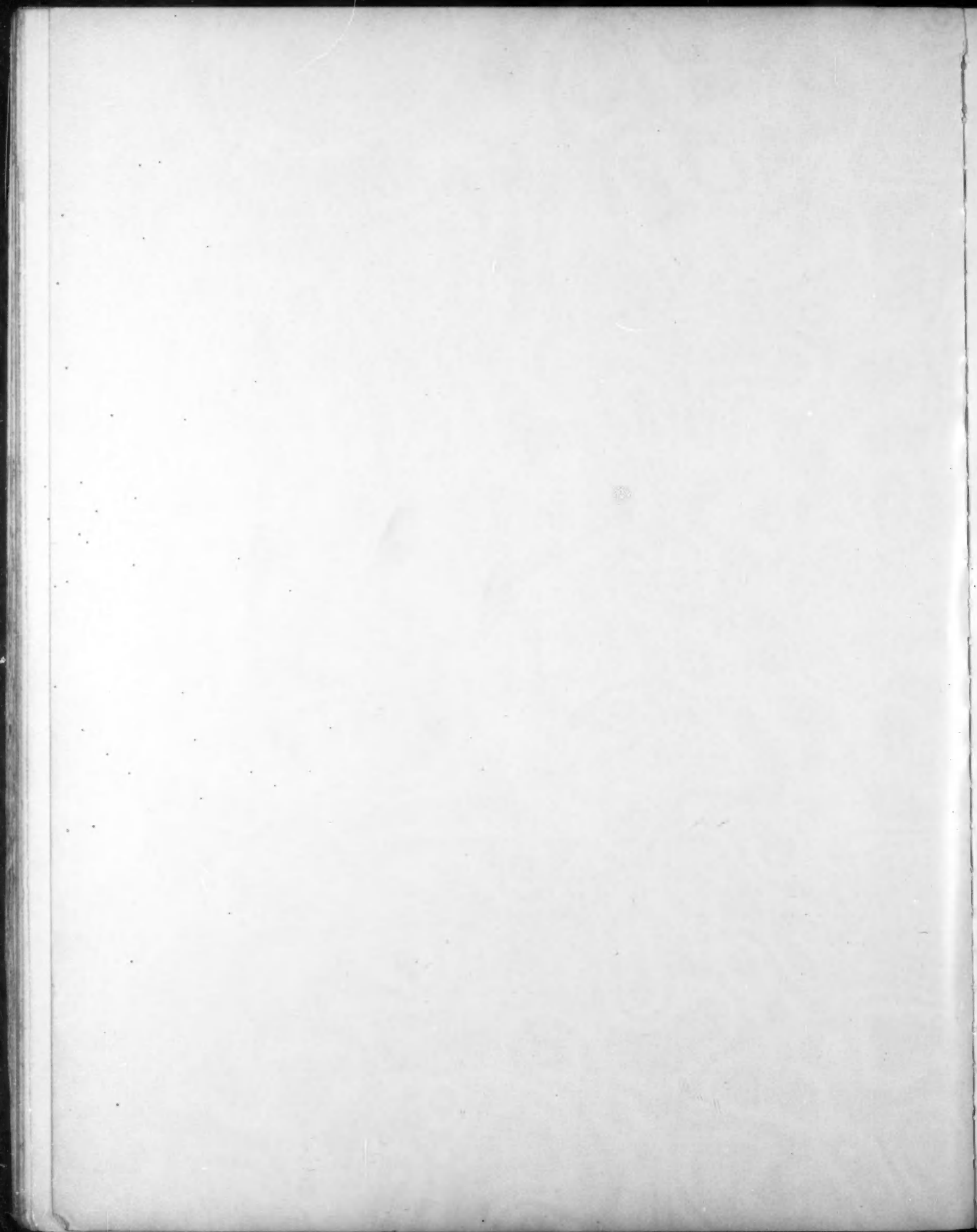


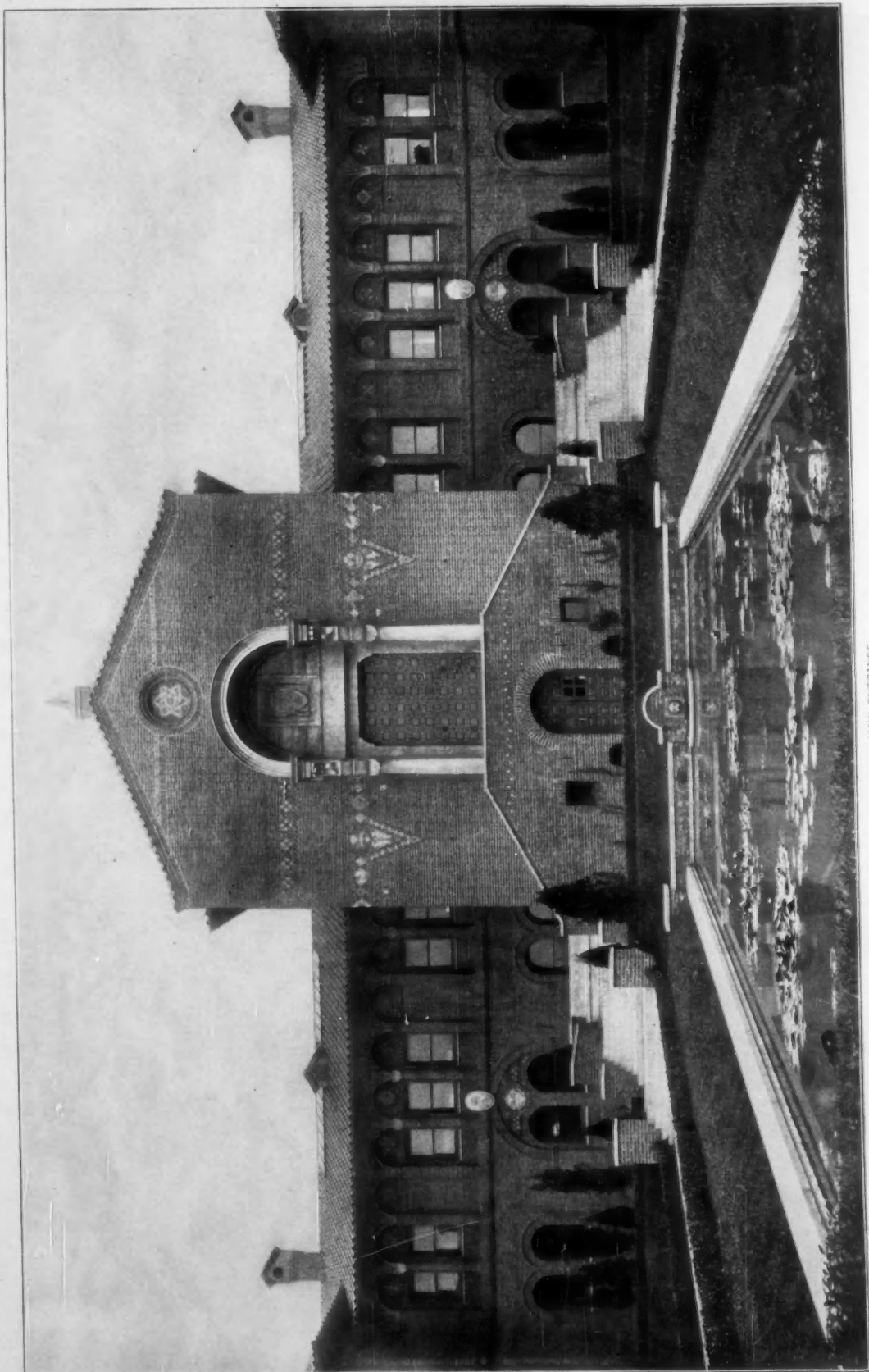
CORBEL, MAIN ENTRANCE FEDERAL BUILDING, YOUNGSTOWN, OHIO.
Executed by the St. Louis Terra-Cotta Company.
D. H. Burnham & Co., Architects.



RESIDENCE, EUCLID HEIGHTS, CLEVELAND, OHIO.
GRANGER & MEADE, ARCHITECTS.





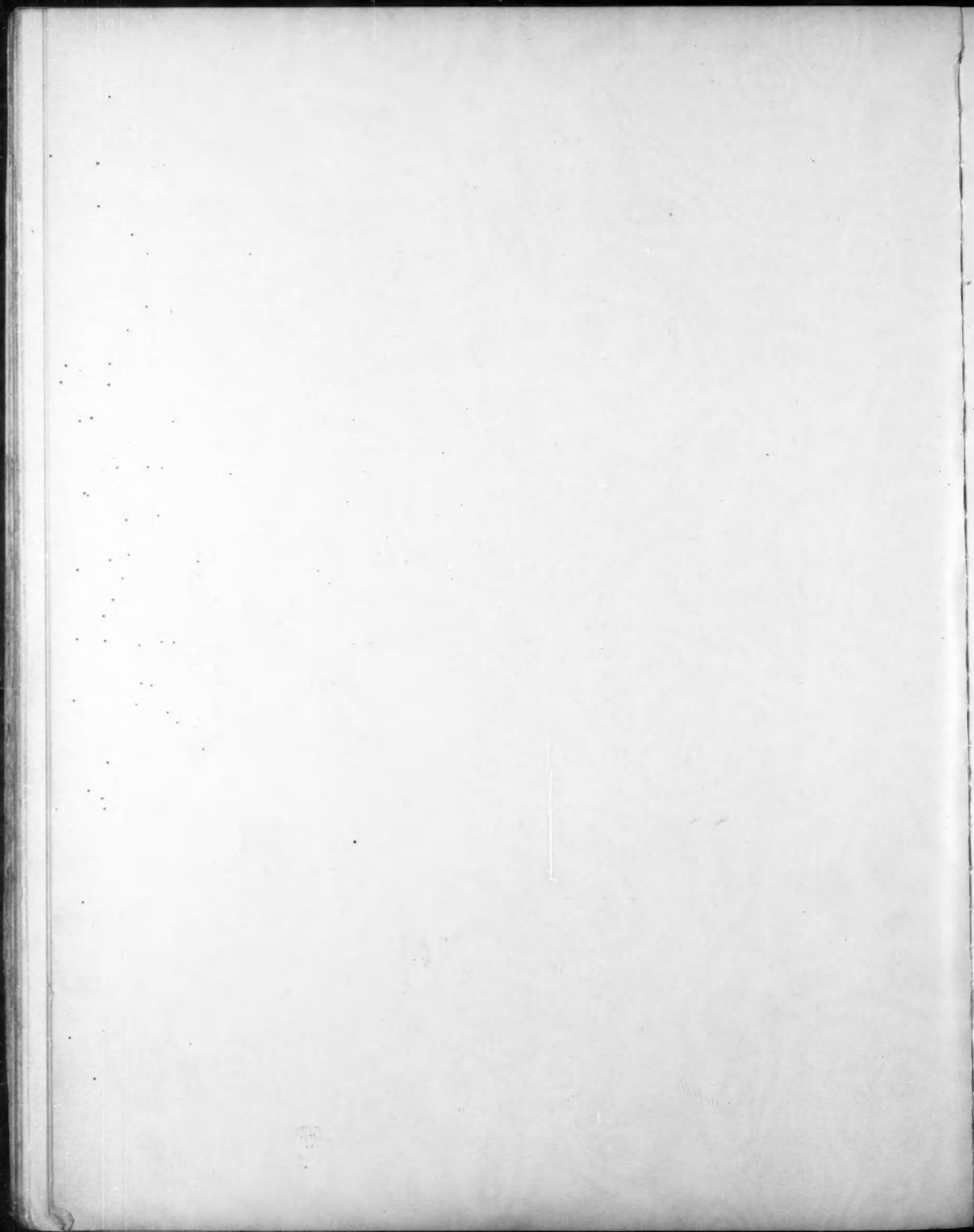


MAIN ENTRANCE.

MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
COPE & STEWARDSON, FRANK MILES DAY & BRO., WILSON EYRE, JR., ASSOCIATED ARCHITECTS.

THE BRICKBUILDER,
FEBRUARY,
1900.



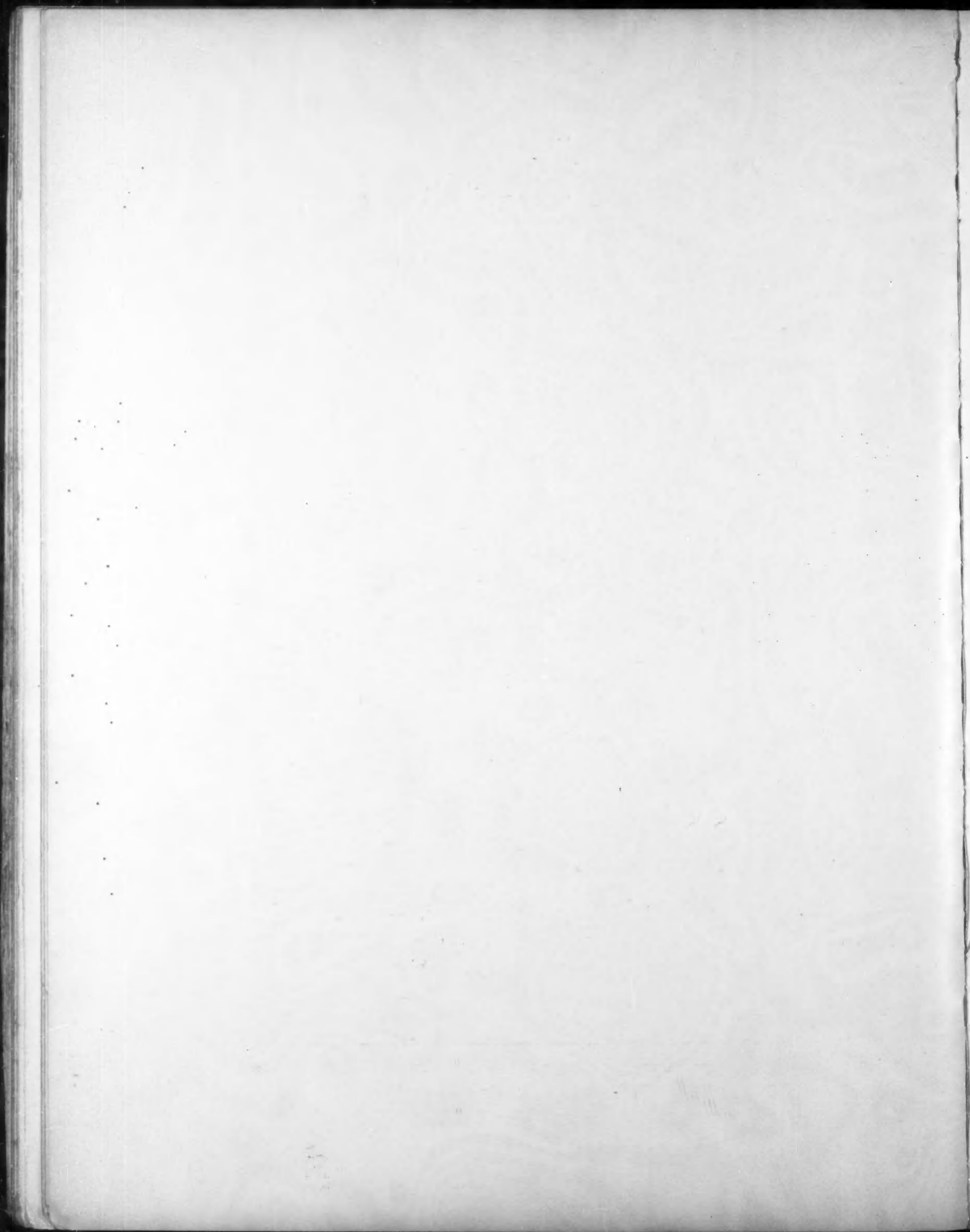


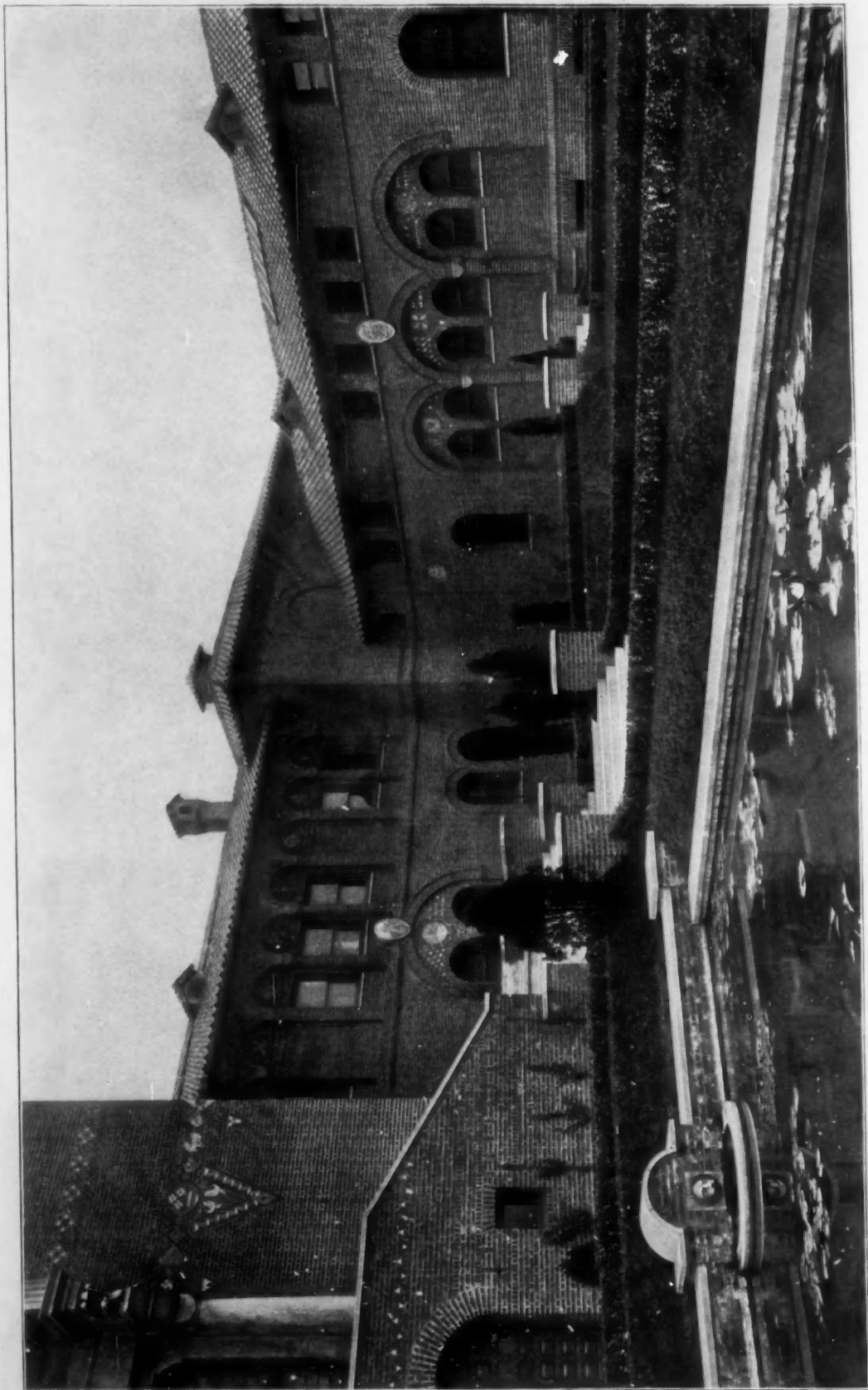


HOUSE, WESTMINSTER PLACE, ST. LOUIS, MO.
LOUIS MULLGART ARCHITECT.

15
THE BRICKBUILDER,
FEBRUARY,
1900.



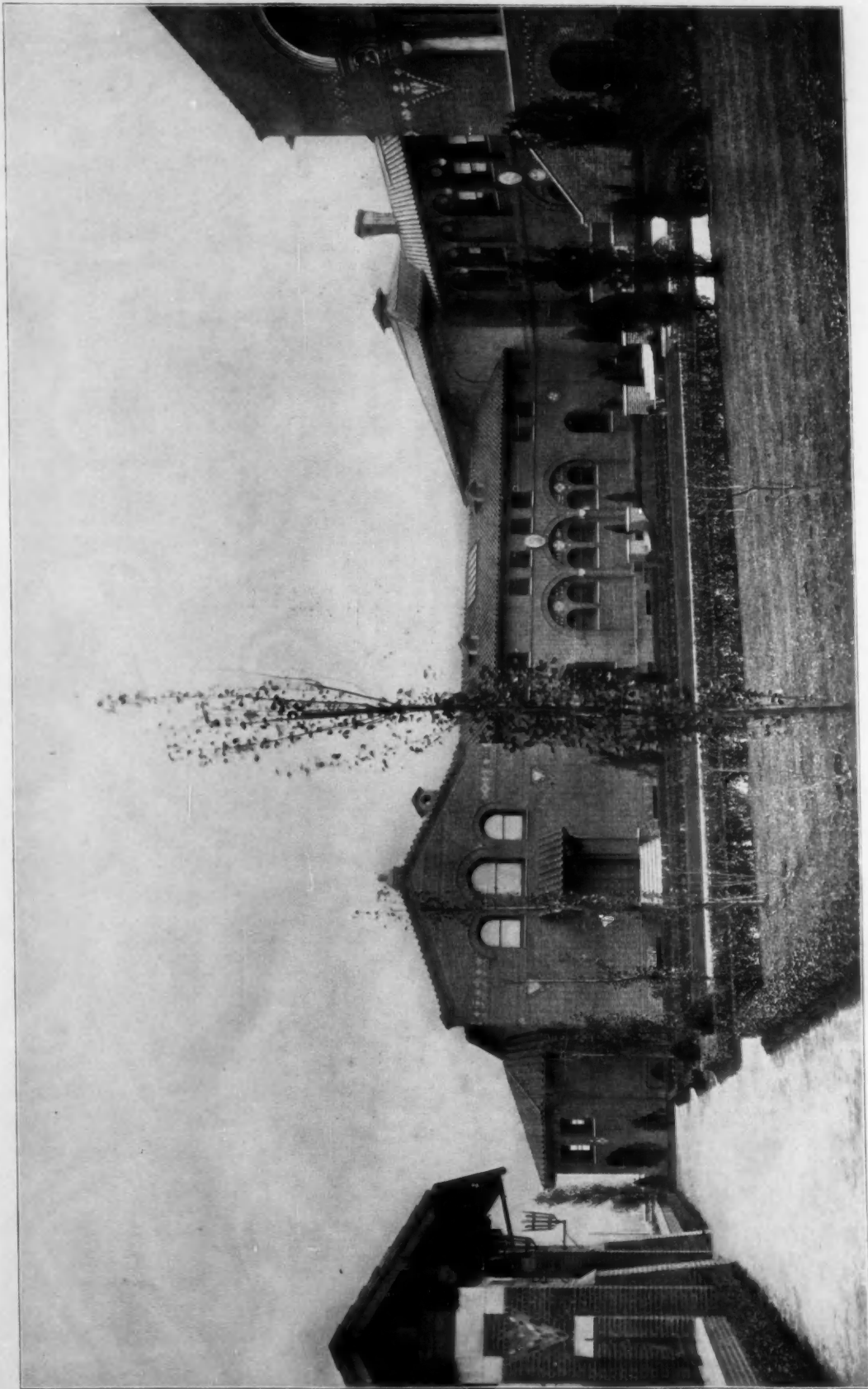




COURT YARD.
MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
COPE & STEWARDSON, FRANK MILES DAY & BRO., WILSON EYRE, JR., ASSOCIATED ARCHITECTS.

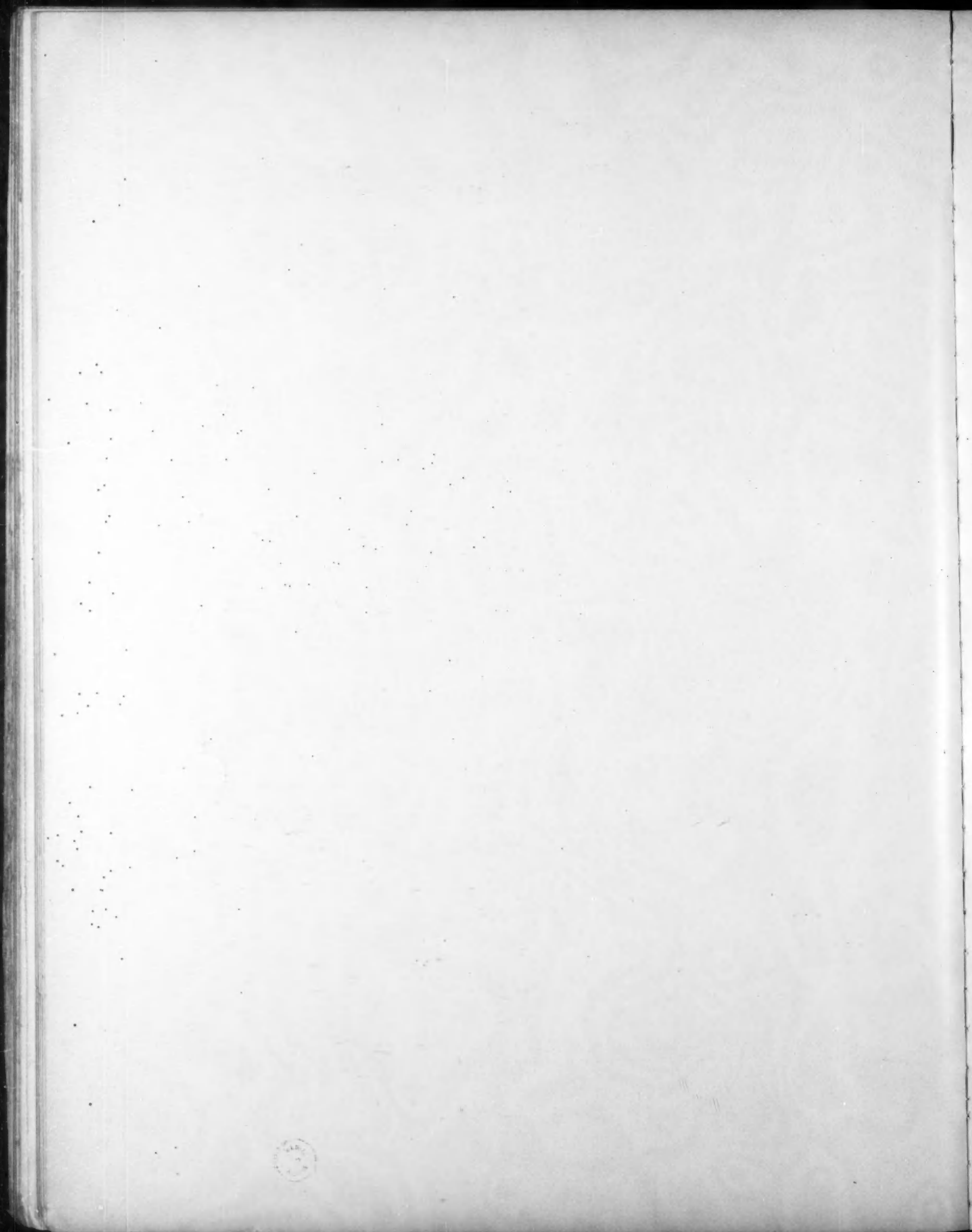


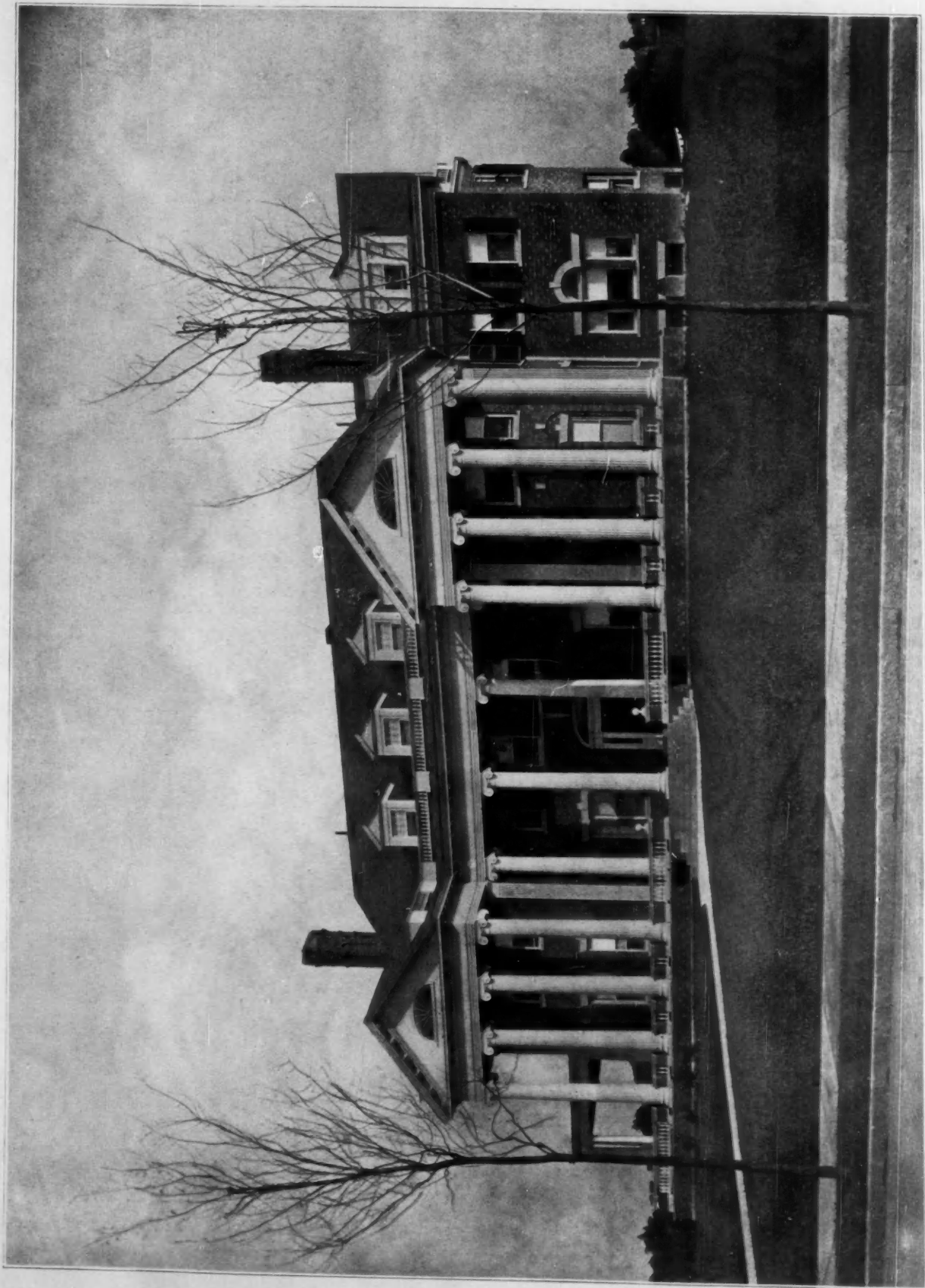




COURT YARD.
MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
COPE & STEWARDSON, FRANK MILES DAY & BRO., WILSON EYRE, JR., ASSOCIATED ARCHITECTS.

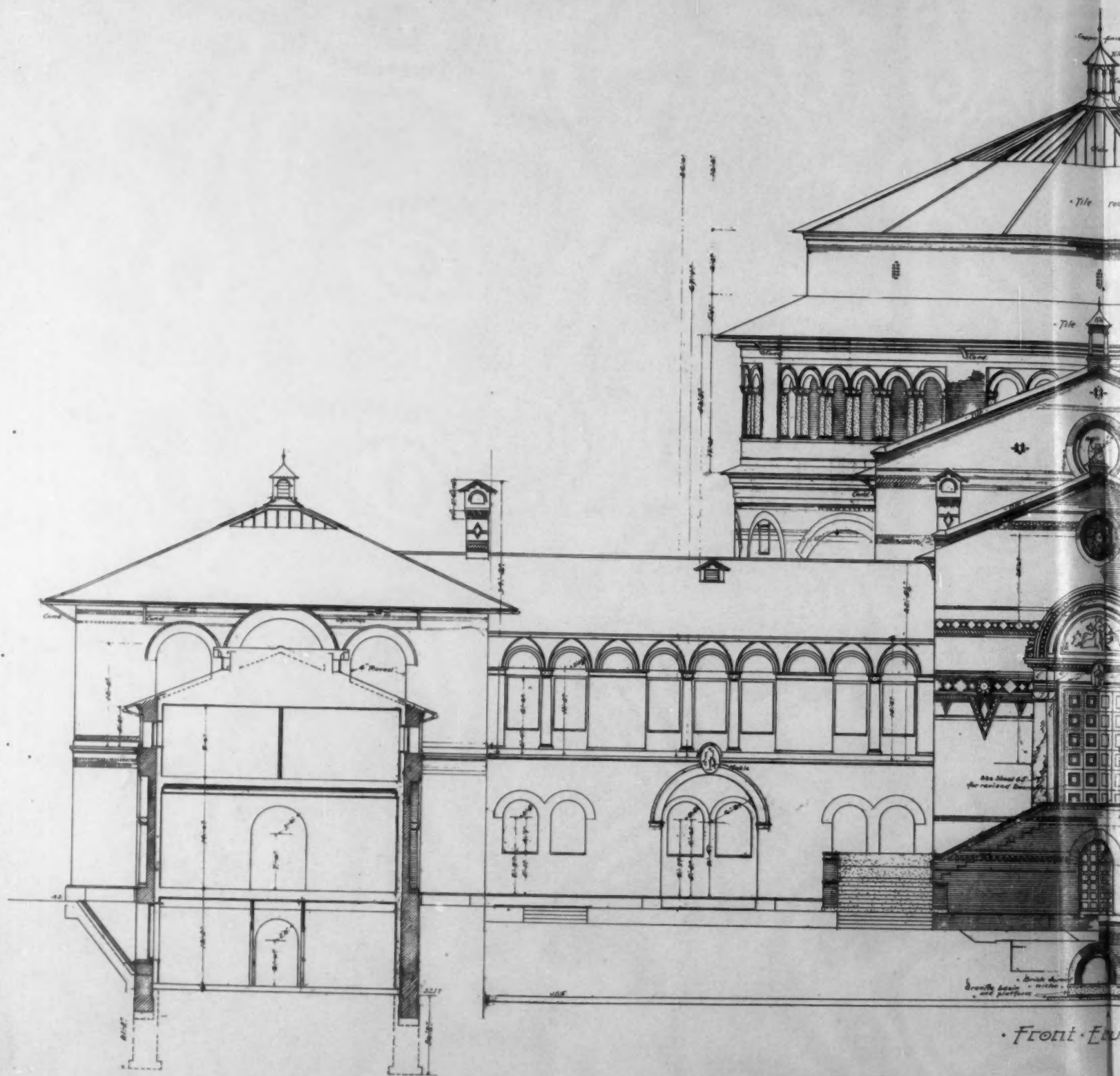






RESIDENCE, EUCLID HEIGHTS, CLEVELAND, OHIO.
ALFRED HOYT GRANGER, ARCHITECT.

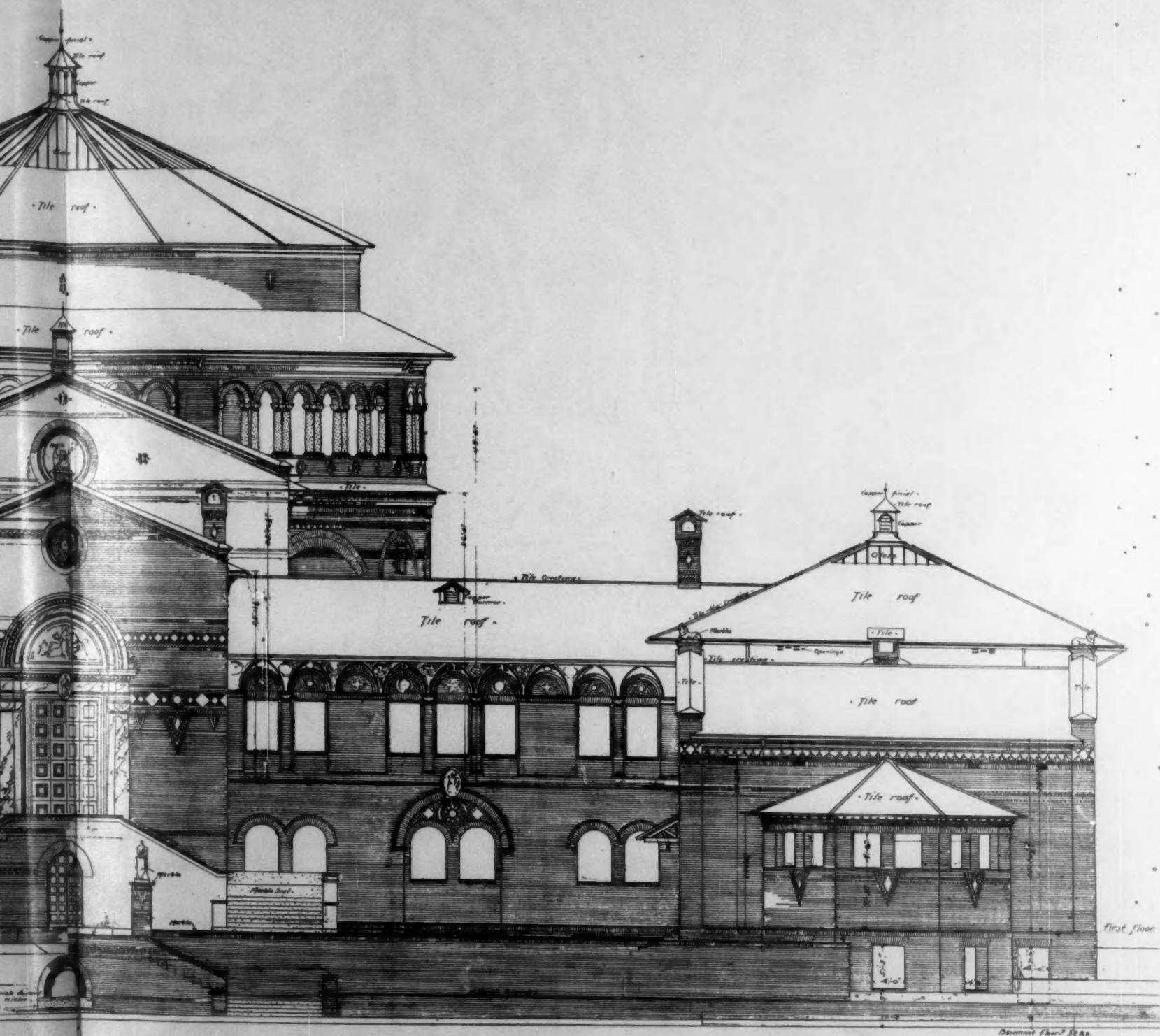




MUSEUM OF SCIENCE AND ART, UNIVERSITY OF CAMBRIDGE
COPE & STEWARDSON, FRANK MILES DAY & BROWN

RICKBUILDER.

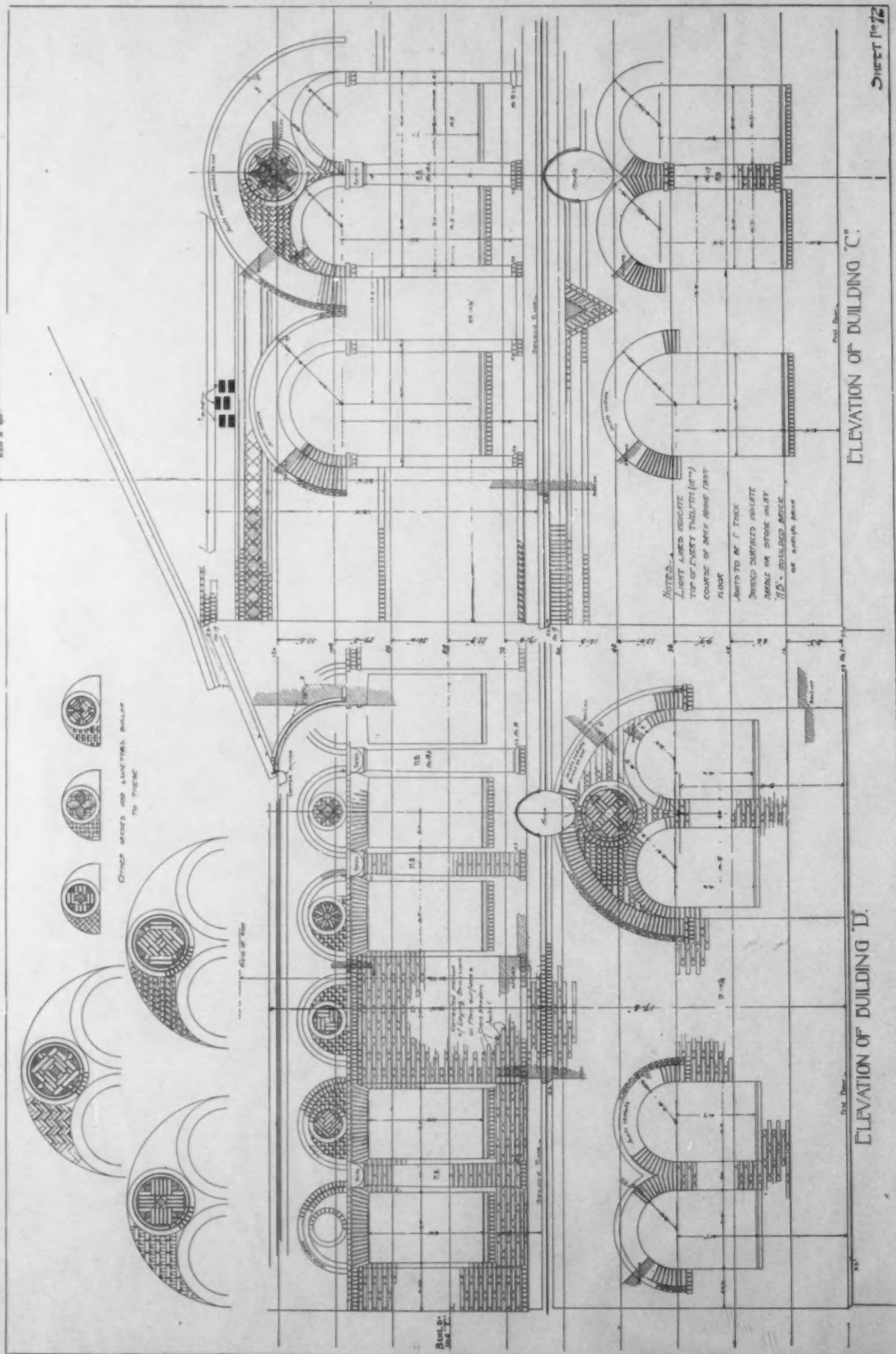
PLATES 12 and 13.



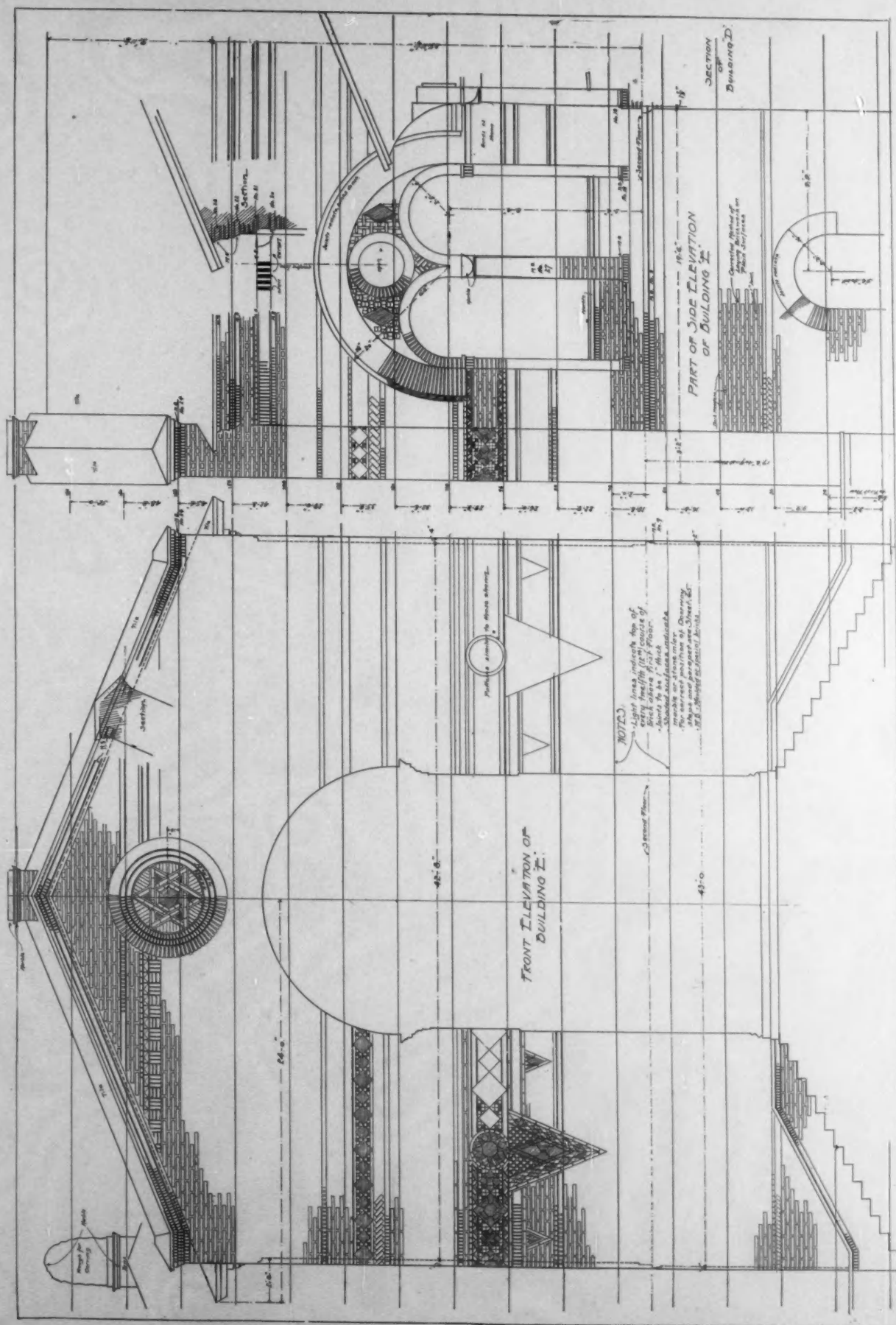
front elevation

UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
JES DAY & BRO. WILSON EYRE, JR., ASSOCIATED ARCHITECTS.

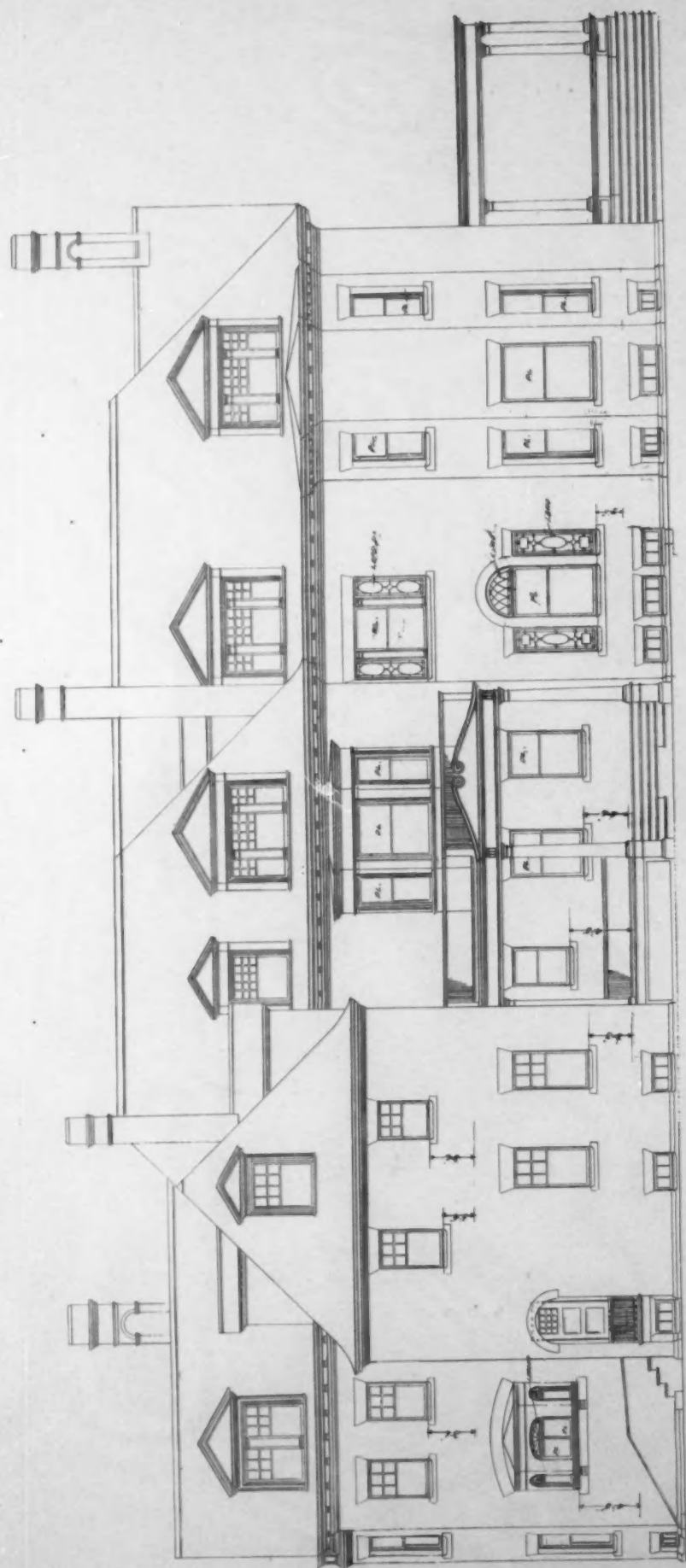




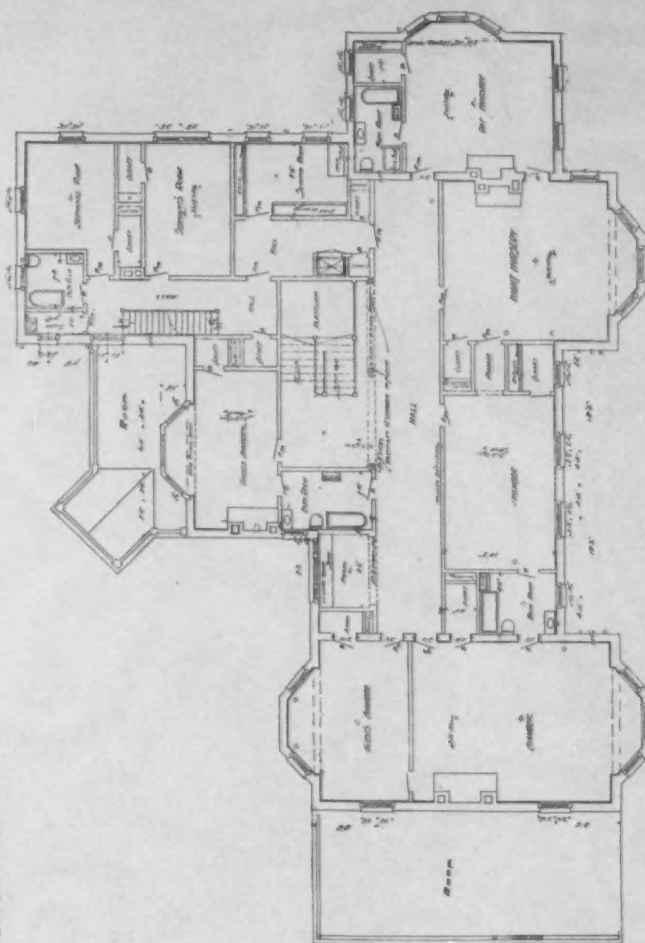
DETAILS MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
COPE & STEWARDSON, FRANK MILES DAY & BRO., WILSON EYRE, JR., ASSOCIATED ARCHITECTS.



DETAILS, MUSEUM OF SCIENCE AND ART, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA.
COPE & STEWARDSON, FRANK MILES DAY & BRO., WILSON EYRE, JR., ASSOCIATED ARCHITECTS.



REAR ELEVATION.



SECOND FLOOR.

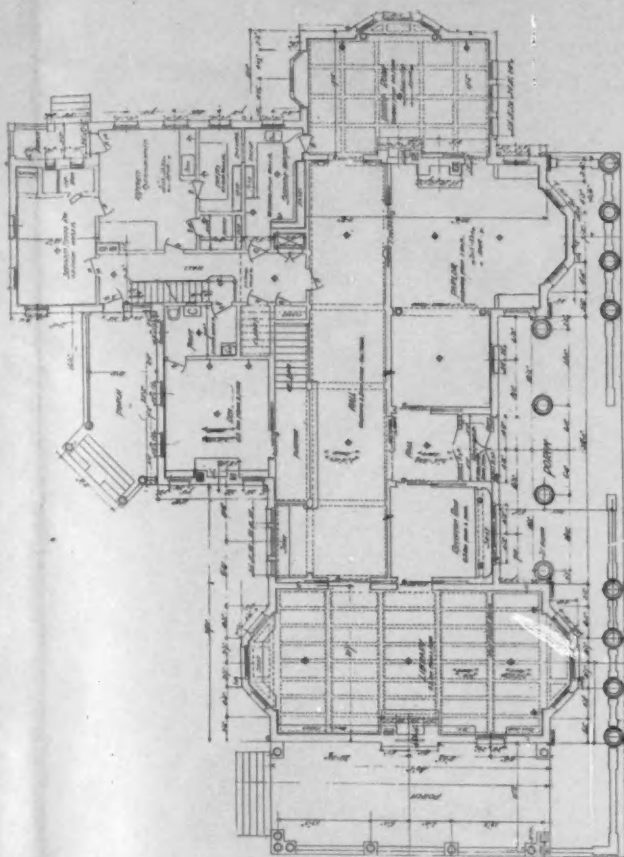


SIDE ELEVATION.

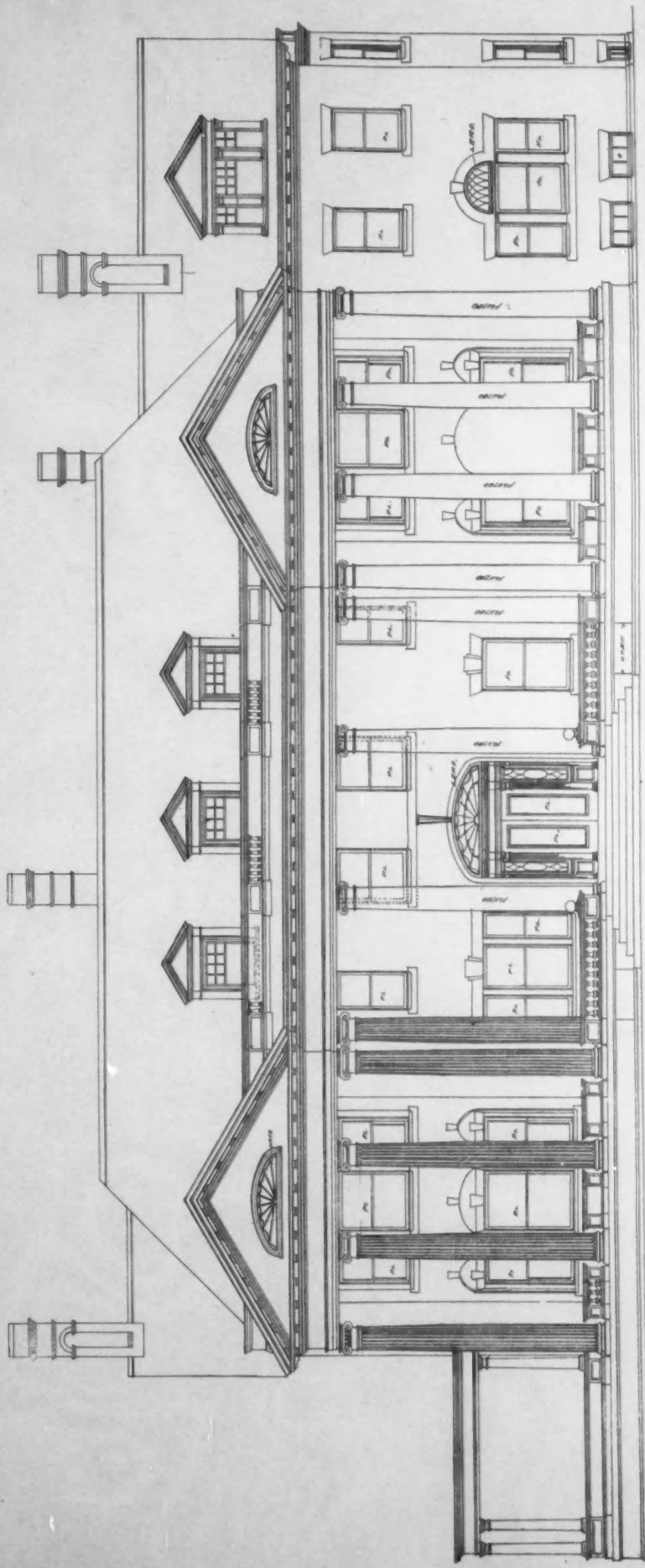
SECOND FLOOR.



SIDE ELEVATION.

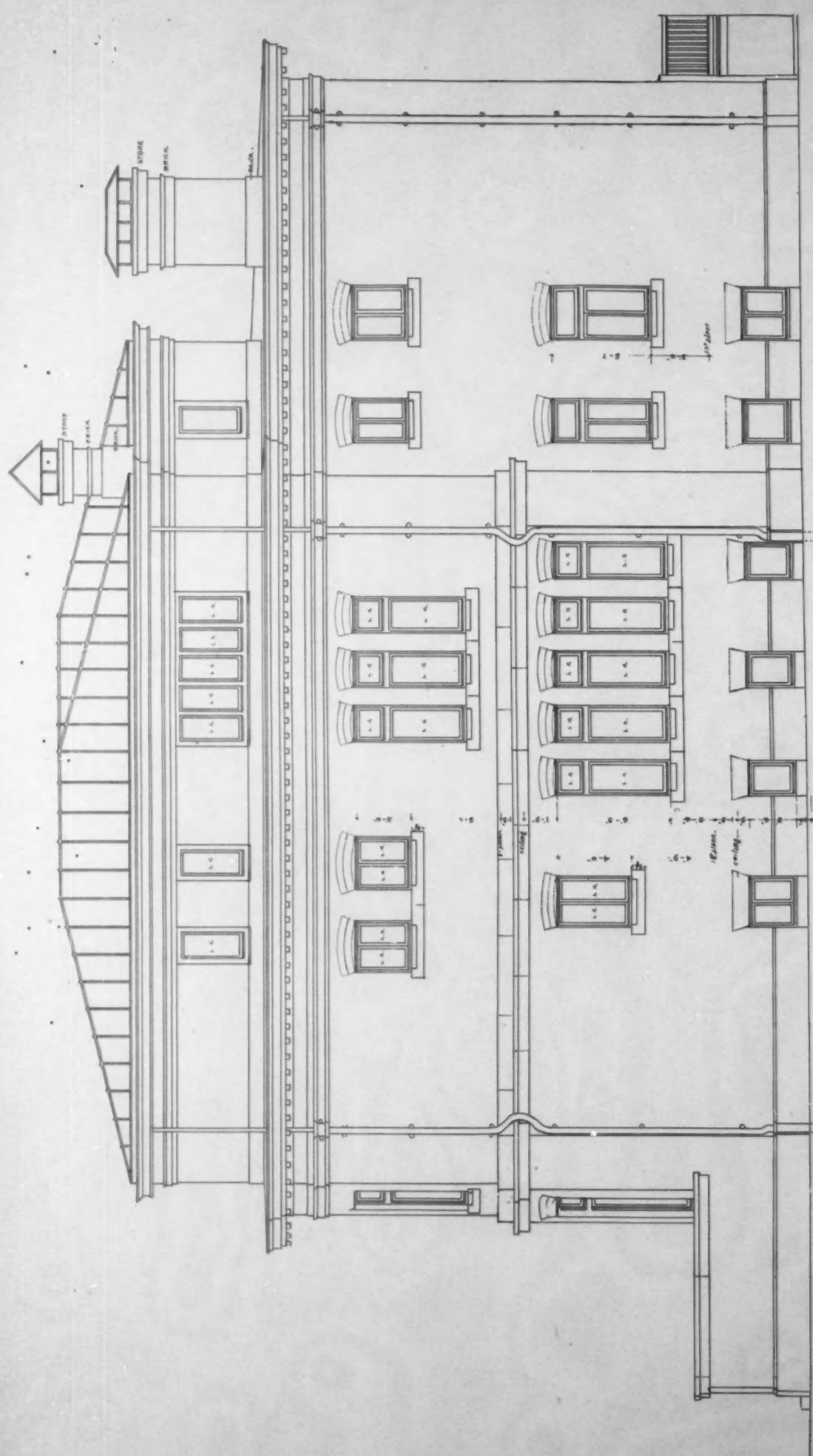


FIRST FLOOR.

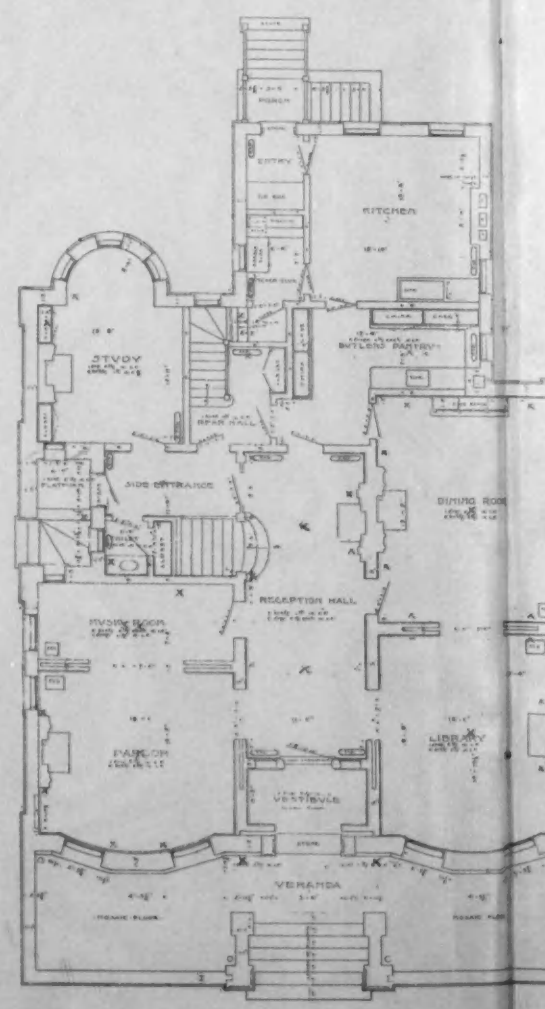
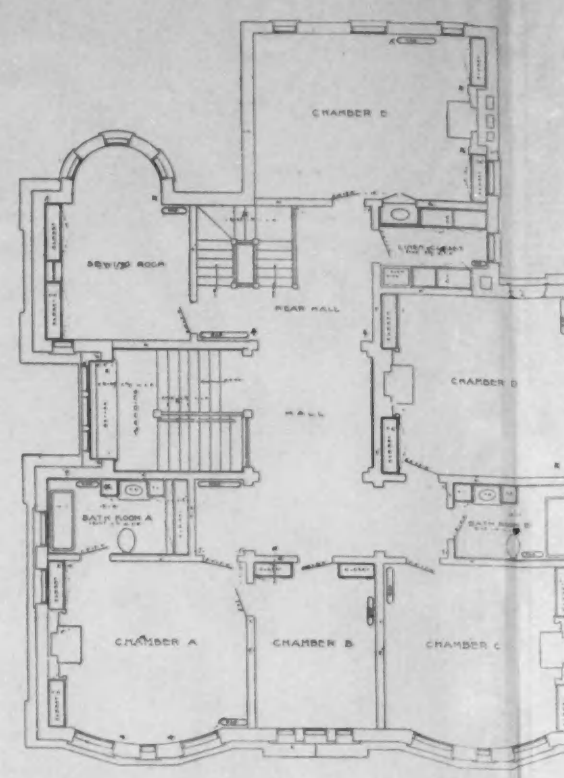


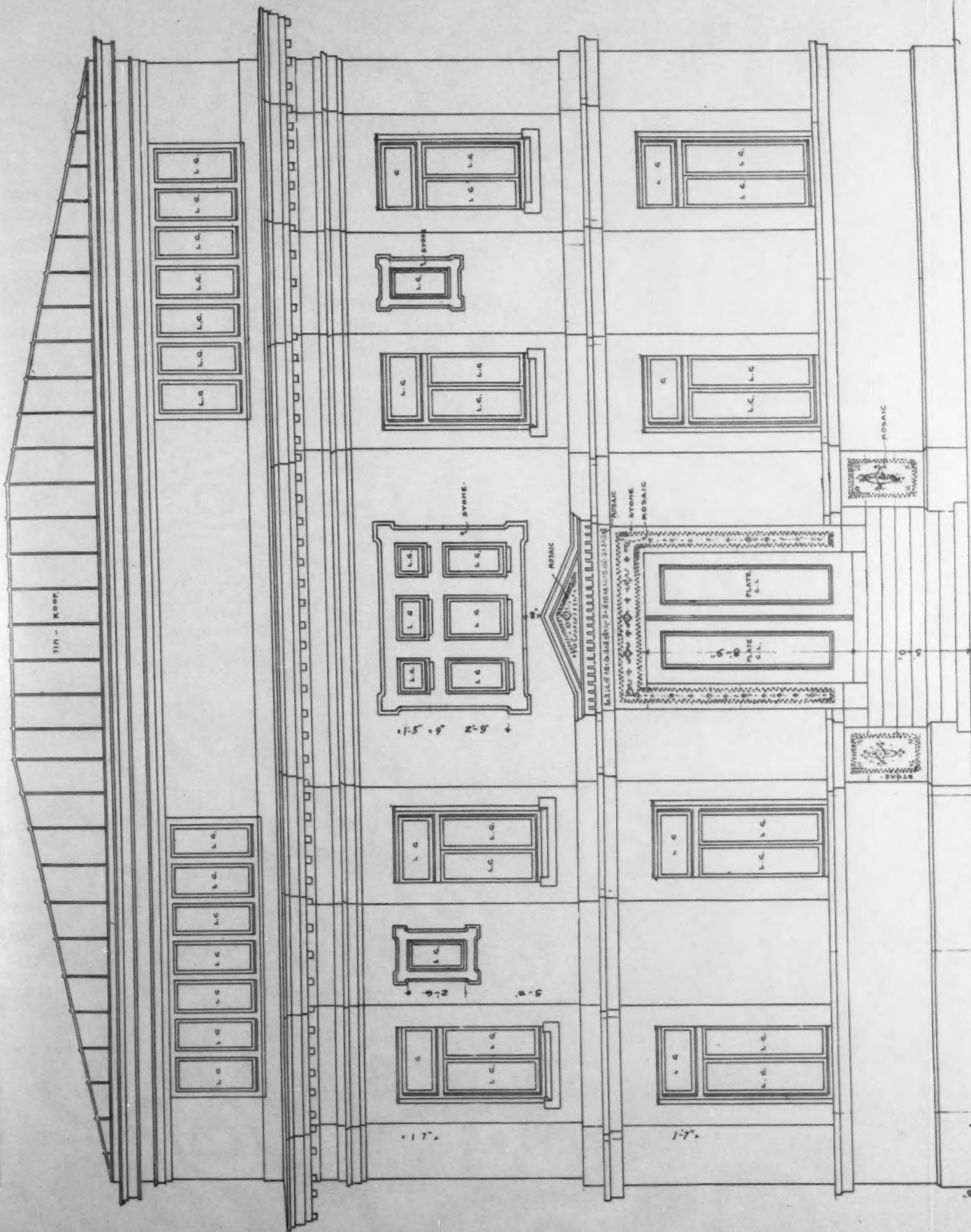
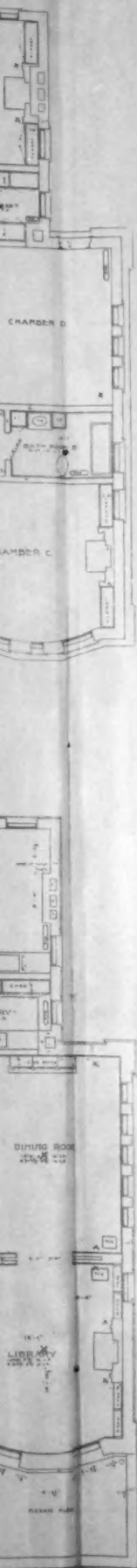
FRONT ELEVATION.
HOUSE, EUCLID HEIGHTS, CLEVELAND, OHIO.
ALFRED HOYT GRANGER, ARCHITECT.





SIDE ELEVATION.





FRONT ELEVATION.
HOUSE, WESTMINSTER PLACE, ST. LOUIS, MO.
LOUIS MULLGART, ARCHT.

